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MEMORIALS & MONUMENTS

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BY A COINCIDENCE NOT UNCOMMON IN PUBLISHING, MESSRS. A. R. MOWBRAY AND CO. ARE ISSUING, SIMULTANEOUSLY WITH THIS VOLUME, A BOOK BY DR. E. HERMITAGE DAY, ENTITLED "MONUMENTS AND MEMORIALS." DESPITE THE SIMILARITY OF TITLE, IT DOES NOT COMPETE WITH "MEMORIALS AND MONUMENTS," AS IT IS PARTLY DEVOTED TO ECCLESIASTICAL FURNITURE AND FITTINGS MADE WITH MEMORIAL INTENT, AND NONE OF THESE IS DEALT WITH IN THIS VOLUME.

COUNTRY
C
L
LIFE

SIR GEORGE VILLIERS AND MARY COUNTESS OF BUCKINGHAM. WESTMINSTER ABBEY.
Nicholas Stone. 1631.

MEMORIALS & MONUMENTS

Old and New: Two hundred subjects chosen from seven centuries

By

LAWRENCE WEAVER

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LET US NOW PRAISE FAMOUS MEN, AND OUR FATHERS THAT BEGAT US. THE LORD HATH WROUGHT GREAT GLORY THROUGH THEM BY HIS GREAT POWER FROM THE BEGINNING.

* * * *

THERE BE OF THEM THAT HAVE LEFT A NAME BEHIND THEM THAT THEIR PRAISES MIGHT BE REPORTED, AND SOME THERE BE WHICH HAVE NO MEMORIAL WHO ARE PERISHED AS THOUGH THEY HAD NEVER BEEN.

* * * *

THEIR NAME SHALL REMAIN FOR EVER AND THEIR GLORY SHALL NOT BE BLOTTED OUT; THEIR BODIES ARE BURIED IN PEACE BUT THEIR NAME LIVETH FOR EVERMORE; THE PEOPLE WILL TELL OF THEIR WISDOM, AND THE CONGREGATION WILL SHOW FORTH THEIR PRAISE. *Ecclesiasticus XLIV.*

A MONUMENT IS A THING ERECTED, MADE OR WRITTEN FOR A MEMORIAL OF SOME REMARKABLE ACTION, YET TO BE TRANSFERRED TO FUTURE POSTERITIES. *John Weever*, 1631.

PREFACE

THE AIM OF THE BOOK

AFTER the war in South Africa hundreds of monuments of all kinds were set up, in thankful remembrance of those who there gave up their lives. Nine years later Sir James Gildea undertook the pious task of illustrating in *For Remembrance: South Africa* 1899–1902 a considerable number of them, some set up to regiments and others to individual officers. He succeeded in his chief purpose, which was one of grateful record, but the result revealed the exceeding poverty of memorial design in Great Britain. It is clear that the artistic ability of the men who build and adorn our churches and public buildings is not employed as it should be on the memorials which they so often contain. In the seventeenth and eighteenth centuries there was a sound tradition which gave pleasant shape to divers sorts of memorials, whether brasses, incised slabs, wall tablets, tombs or headstones. To-day many of the persons who are curiously called "monumental masons" bring to their task neither

educated taste nor the knowledge of good historical examples ; they are often, moreover, incompetent in their craftsmanship. The more important shops which purvey marble monuments are, if anything, rather worse, for they stereotype bad designs, which are the more offensive because more ambitious and costly. The clerical tailors who sell most of the engraved brasses have mainly succeeded in making that form of memorial the most dreary. All three sources of supply have added a new terror to death. In earlier days, when monuments were not only honourable memorials of the dead, but works of art which gave joy to the living, the finest skill of architects and sculptors, *working together*, went to their making.

The purpose of this book is not so much to provide a historical account of the development of those types of memorials which are the most suitable for present use, as to focus attention on good examples, old and new. That is not to say that old forms should be copied exactly—we are not so bankrupt of invention that we need be driven that way—but they give valuable guidance as to proportion, use of materials, spacing of lettering and the like. The new works are illustrated to show that their designers have paid homage to sound traditions and have brought new thought to the solution of difficult problems.

Preface

For the first time for a century we are engaged in a life and death struggle in which, moreover, the number of men who have taken up arms lacks anything like precedent. After the return of peace there will scarcely be a church, or chapel, or school, or village hall in the three kingdoms which will lack records of those "who held not their lives dear," whether they laid them down or returned safe to their homes. The national conscience is stirred to its depths, the hearts of the people will be filled with pride and gratitude, and it is to be hoped that the memorials will be worthy of the men and of the occasion.

The book is published in the hope that it may be useful to people who are considering memorials and that it may lead them to the artist rather than to the trader. It will ill become us if future generations, looking back on our day, can say of those who have fallen, "some there be which have no memorial." Rather may we hope that there will be a great response, in lasting and artistic form, to the bidding, "Let us now praise famous men."

I shall be happy to put readers in communication with the designers of any of the works illustrated. LAWRENCE WEAVER.

20, *Tavistock Street,*
Covent Garden, London, W.C. *May,* 1915.

ACKNOWLEDGMENTS

THE author of such a book as this is necessarily dependent for the collection of such diverse material on the courtesy of many friends. I have to thank the artists of the modern examples illustrated for permission to include their works. It is scarcely necessary to state that they strictly reserve their copyright in them. As the list is long, I rely upon their forgiving the absence of specific mention here, more especially as their names are printed beneath the subjects. I have also to acknowledge the generous loan of many photographs, including some from Mr. Walter Spiers' valuable collection, which illustrates the work of Nicholas Stone. I owe especial gratitude to Mr. Max Clarke for allowing me to reproduce some of his series of photographs recording all the interesting work in Painswick Churchyard. The names of those to whom I am indebted for such loans are printed in the List of Illustrations. I must also make a cordial acknowledgment to Mr. Basil Oliver, who has placed at my disposal many measured drawings of interesting memorials and their details, to Mr. George Kruger for many charming black and white sketches, and to Mr. Frederick Chancellor for allowing me to have drawings made from his valuable work on Essex monuments.

The literary part of my task has not been easy, because the subject of memorial design has been neglected in an unaccountable way. There are scores of monographs on the archæology of tombs, effigies, slabs and brasses.

Acknowledgments

I have found no book on the larger and more important question of the development of design, or on the many æsthetic and practical considerations bound up with the invention of modern monuments. For suggestive counsel, which has enabled me to elucidate some obscure historical points, I am much indebted to the Earl of Crawford and Balcarres, Sir William Hope, Sir Martin Conway, and the Rev. Gerald Davies. The books which I have found most helpful are noted in a short bibliography. L. W.

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WHO HAVE CARRIED OUT THE MODERN MEMORIALS ILLUSTRATED IN THIS BOOK. THE REFERENCES ARE TO THE FIG. NUMBERS, NOT TO PAGES.

55. Farmer and Brindley.
79. R. Bridgeman and Sons.
80. L. A. Turner.
83. L. A. Turner.
84. Farmer and Brindley.
85. Bromsgrove Guild.
87. A. B. Burton.
88. Thomas Murphy, Jun.
94. Esmond Burton.
95. Daymond and Son.
102. Bromsgrove Guild.
103. Watts and Co.
104. W. E. Whiteside and James Caslake.
105. H. H. Martyn and Co., Ltd.
107–8. Birmingham Guild, Ltd.
109–10. Charles Henshaw. Enamels by Elizabeth Kirkwood.
111–12. L. A. Turner.
113. A. B. Laidler.
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121. H. H. Martyn and Co., Ltd.
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123–4. L. A. Turner.
125–9. Thomas Elsley, Ltd.
131. Thomas Ash.
132. C. Mylam.
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134. Omar Ramsden and Alwyn Carr.
135. Charles Henshaw.
154–5. K. Stock.
162. Daymond and Son.
172–3. Eric Gill.
174. Burke and Co.
175. J. S. Newman.
176–7. Horace Talbot.
178. S. Beckwith.
180. Esmond Burton.
183. Modelled by L. A. Turner. Cast by T. Elsley, Ltd.
187. W. E. Whiteside and James Caslake.
188. Eric Gill.
192. Thomas Elsley, Ltd.
203. L. A. Turner.
204. Daymond and Son.
206. J. H. M. Bonnor.
207. L. A. Turner.
209. J. H. M. Bonnor.
210. T. T. Gething.
212–19. L. A. Turner.
233. Eric Gill.
234. T. Jago.
235. L. A. Turner.
236. Eric Gill.
237–8. Bronze work by Bromsgrove Guild.
239. W. Bainbridge Reynolds.
241. J. Starkie Gardner.
242. H. T. Jenkins and Son.
246–9. Bronze work by Bromsgrove Guild.

FIG. 2.—THE WELLINGTON MONUMENT. ST. PAUL'S CATHEDRAL.

Alfred Stevens. 1858-1875. *Equestrian statue completed by John Tweed,* 1911.

CHAPTER I

INTRODUCTORY

Remembrance and Sentiment—A Defence of Personal Memorials—The Scope of the Book

It is certainly a harmless, and may be a useful, pleasure to recall the more vivid impressions of our school days. Passing moods and currents of thought may colour one memory more highly than another, but I do not think I deceive myself in claiming three things as pre-eminent in my recollection of Clifton College Chapel. One was a definite moment, the head-master's sermon on the news of the death abroad of a house-master; another, the continuing impression made by the brasses to Old Cliftonians as I saw them from my seat; the third, the singing every year on Commemoration Day of "Let us now praise famous men and our fathers that begat us." All three, be it noted, show the strong impress of the memorial idea. After twenty years and more the old anthem still brings a clutch at the throat, and now Henry Newbolt's fine lines, carved

below the St. George in the Quad, stir more immediate memories :

Clifton, remember these thy sons who fell
Fighting far over sea :
For they in a dark hour remembered well
Their warfare learned of thee.

Happy the school which has a Newbolt for its bard. In those days the " brasses black and red " of the Gothic revival, albeit ill lettered, still yielded the authentic flavour of old praises given to long dead warriors. They told of boys who had finished their course before ever I sat beside their memorials, but they were powerful to call up imaginary pictures of " blessed household countenances cleansed from the dishonours of the grave." The true intent of such memorials is as unlike the old *memento mori* as can well be, for it is to give a vision not of death, but of life. They should point to lives finely lived, in which death was only a final and compelling incident. They should look from the closed effort to the continuing lives which are heartened by big memories. In them the artist gives shape to our message of praise for famous men. No argument is wanted in pleading that such memorials shall tell not only by their appeal to the mind, but also to eyes apt to take pleasure in things fit and beautiful. So much all will agree, but there is room for discussion in deciding

the form that a memorial shall take. The prophets of utility are quick to scorn the monumental arts. No doubt the endowment of hospitals, the founding of scholarships and the like, will always fill a large place in memorial benefactions, as they have done these centuries past. Even so, it is fitting that record be made in ward or school that we may tell it to the generations following. There is no more perfect monument than a building which, by its usefulness, ministers to living needs, and by its beauty recalls those who served in their day and generation. In the same category are those adornments of existing buildings, such as chancel screens and stained glass windows, on which the occasion of their giving may be recorded. But there remain the thousand instances when love and the homage paid to gallant deeds call for a monument more personal, more clear, something to serve no purpose but remembrance. In days gone by, such monuments took many forms, and because death was a more familiar preoccupation to our forefathers than it is to us, most of them were definitely sepulchral. Chantry chapels with their fretted tombs, brave effigies of alabaster laid beneath rich canopies, fair graven brasses of knight or priest glistening on the quire floor, all these bear witness to

the dead who lay within the church's walls. The change in ways of sepulture has changed all that, save for our greatest men, and when cenotaphs, or tomblike monuments, are still set up, it is usually in deference to the architectural tradition of the church. Memorials within buildings tend, therefore, to be restricted more and more to various forms of wall tablets, architectural or sculptural in character, or both, and outdoor monuments to churchyard slabs and crosses, to architectural compositions, such as an obelisk flanked by wing walls, and to statues single or in groups. The next chapter deals in outline with the development of the memorial monument in England, and the rest of the book is given up to the illustration of examples, old and new, which may serve for valid guidance in the devising of modern monuments. It seemed well, therefore, in a volume of modest size, to concentrate attention mainly on the types of memorial which are in accord with modern sentiment and practice, and are on a moderate, rather than a grandiose scale. No attempt is made to deal with the bigger sorts of sculptural monument, such as free-standing statues. They form a subject by themselves, and their modelling, pedestal design and placing are, or should be, bound up with the larger question

of the planning of streets and squares. Moreover, to deal with them, however inadequately, would mean embarking on the discussion of sculpture *quâ* sculpture, and that is quite another story. Still less was it possible to illustrate or discuss the great war memorials of Imperial Rome, such as Trajan's Column and the Arch of Titus, or the Arc de Triomphe in Paris, and other variations on classical themes. I have been concerned rather to show that the smaller types of monument present difficult problems of design, which are capable of very various solutions in stylistic character in material and in their setting. The few larger monuments illustrated are given to emphasize some point of treatment which applies no less truly, *mutatis mutandis*, to more modest examples.

CHAPTER II

A HISTORICAL SKETCH

Persistence of Sepulchral Element in Middle Ages—Growth of Wall Memorial—Nicholas Stone—Baroque—Wren—Gibbs —Kent—Adam—Flaxman—Alfred Stevens

THE development of the various types of memorial monument in all lands and ages makes a subject which might well baffle the most stout-hearted antiquary. The range of the subject is indicated by the fact that the Pyramids of Egypt were memorials and that the Mausoleum of Halicarnassus was one of the Seven Wonders of the World. It will be enough here to indicate lightly the decorative growth of those old forms which have continued in use in England until to-day, or have influenced English design.

The monuments of Imperial Rome have always been full of suggestion. The portrait busts sunk in broad slabs, such as the memorial to Sarculo and Plutia in the British Museum, greatly influenced the forms of the Italian Renaissance. The monument to the

FIG. 3.—TOMB OF HENRY III. WESTMINSTER ABBEY.
OF MARBLE, PORPHYRY AND GOLD TESSERÆ.
Probably made by Peter the Roman and begun 1280. *Bronze effigy by William Torel, goldsmith of London,* 1291.

Pollaiuoli in S. Pietro in Vincoli, Rome, the date of which is about 1500, is directly based on this classical Roman treatment. The examples of Roman Britain are also full of a simple dignity. There are many tombstones of soldiers which produce a great effect by their solidity, simple outlines and the large scale of the lettering. There are also memorials adorned with portraits which show plain sculptural treatment, such as the tablet to Volusia Faustina and Claudia Catiola found at Lincoln and now in the British Museum.

In later centuries outdoor burials were marked in the "Celtic fringes" by the setting up of crosses elaborately carved, but in most parts of the British Islands simple grave slabs with a cross, incised or in modest relief, seem to have been the rule. In the nature of things comparatively few of these have survived. Of Celtic and Gothic crosses many remain in a good state of preservation, and (as is shown in Chapter XIII) copies of them, more or less modified in detail, are among the more popular of modern churchyard memorials.

The custom of burying within churches does not seem to have become popular in England until the twelfth century. It began to be practised in the case of great ecclesiastics and was extended to laymen much

later. Durham Cathedral was the last great church to adopt the new fashion, and gave sepulture first to a bishop in 1311 and not to a layman until 1367. The history of Gothic art in this country is written in the innumerable tombs which have escaped the iconoclast. The impact of Italian ideas left little mark in the Middle Ages, and the tomb of Henry III and other Cosmatesque work in Westminster Abbey did not create a school of mosaic design (Fig. 3). Even after Torregiano imported the Renaissance into England by making the tombs of Henry VII and of his mother, the Countess of Beaufort (Fig. 4), the Florentine manner was rejected in favour of unhappy influences from Germany and the Low Countries. The popularity of requiem masses in the Middle Ages and provision for their perpetual maintenance by the bequest of property had led to great architectural emphasis being given to tombs, by the building of chantry chapels in which they were set. Cathedrals were crowded with many such chapels, but some were for general requiem use and contained no founder's tomb. Save in a few rare cases, it was not until the Reformation caused the abolition of the whole chantry system that memorials in churches departed from the definitely sepulchral form either of a free standing or a wall tomb, or

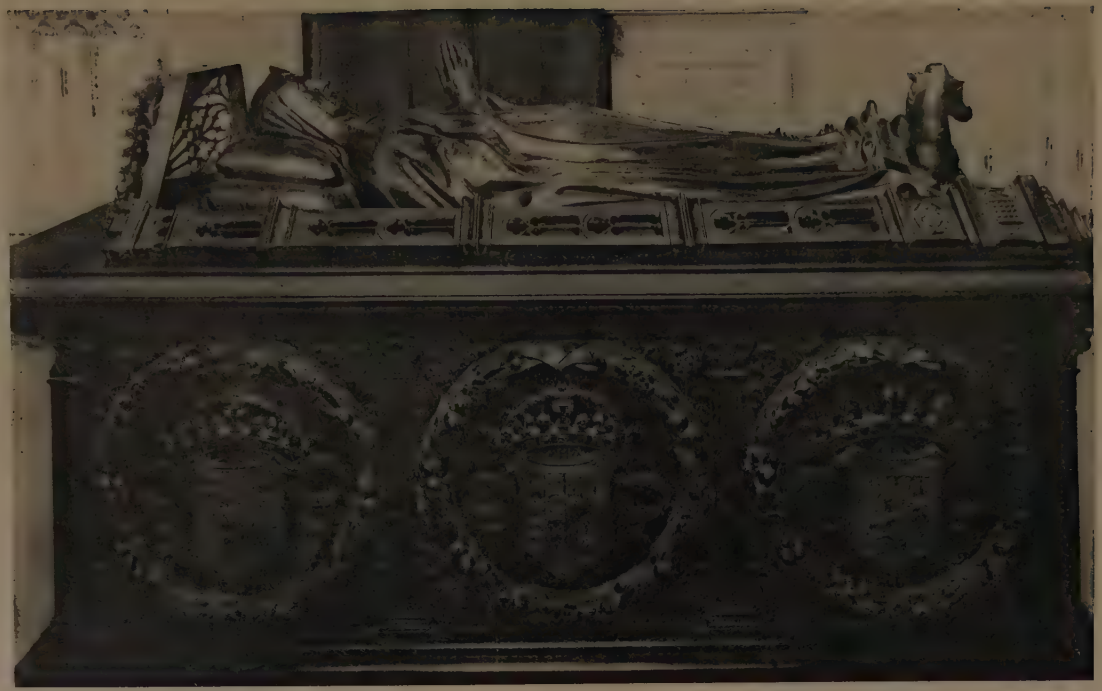


FIG. 4.—TOMB OF LADY MARGARET BEAUFORT. WESTMINSTER ABBEY. BLACK MARBLE AND GILT BRONZE.

Torregiano and English craftsmen. c. 1511.

of an engraved slab or brass set in the floor over or near the place of burial.

Important personages still found sepulture within churches, and this made occasion for the magnificent tombs of Elizabethan and Jacobean times, but the increasing numbers of middle-class people who were the result of our growing commercial system were not granted, and, indeed, could not afford, so prominent a form of memorial. Although they often found rest beneath the church floor, their more usual memorial was a wall tablet of a size and decorative dignity answerable to their station in life. Thus it happens that the smaller wall memorial is in the main a thing of the Renaissance.

The earlier history of the development in England of this form is obscure; but there are a few purely mediæval examples to serve as a guide for the treatment of modern memorials which it is desired should be in the Gothic manner. I am inclined to think that it took its beginning from the "semi-effigial" horizontal tomb slabs and coffin-lids, in which the bust of the person commemorated was set in a quatrefoiled or other shaped sinking at the head of the stone. Examples of such treatment may be seen at East Tisted, Hants; Gilling, Yorkshire; Utterby, Lincolnshire; and elsewhere. If the

slab of Bishop Ethelmar de Valence in Winchester Cathedral was originally fixed on a wall, its date, 1261, would make it one of the earliest memorials of that kind, but, more probably, it was set horizontally. A very good example of this type of floor slab is one of the Disney memorials (*circa* 1350) at Kingerby, Lincolnshire, where the bust is surmounted by an ogee canopy, cusped and crocketed. It would be a natural development, in a case where floor space was difficult to spare, that such a tomb slab could easily be set up on its end, to make way for some more important tomb, and this would give the idea for such a wall tablet as the one shown in Fig. 5, which is in Bakewell Church. It commemorates Sir Godfrey Foljambe and his lady. They died in 1376 and 1383 respectively. The half-length figures are rather smaller than life, and the whole monument is carved in Derbyshire alabaster. Unfortunately it does not now occupy its original position. In 1852, when much irreparable damage was done to Bakewell Church by "restoration," it was moved from its place on the easternmost pillar of the south nave arcade. It then faced the altar of the chantry of Holy Cross at the east end of the south, or Foljambe, aisle. Probably this aisle was the burying place of the family, but in the course of great structural alterations made

5.—WALL MEMORIAL TO SIR GODFREY FOLJAMBE AND HIS LADY. BAKEWELL CHURCH. ALABASTER. C. 1383.

in 1840 the burials in that part of the church were all disturbed, and the inscribed floor slabs, which probably existed until then, disappeared. A modern inscription of green Irish marble purports to reproduce an original inscription, but it is not known on what authority this is based. Be that as it may, the two important facts are the early character of the monument itself, *circa* 1383, and the fact that it was fixed, not to a wall, but to a pillar, a practice extremely rare in the Middle Ages, though common in the eighteenth century.

Among the few Gothic wall memorials in England (and Mr. Fred Chancellor thinks that it is the only fifteenth century example in Essex) is the interesting one at All Saints, Maldon, illustrated in Fig. 6. It was set up to frame a set of small brasses, which are now missing. Fortunately, however, John Weever visited the Darcy Chapel in the seventeenth century and was careful to record the inscription, which has now disappeared. His pious care reveals to us that this rather unusual memorial was in honour of Thomas Darcy, who died in 1485, and the treatment of the canopy and the general decoration confirm this date. Also in Essex, at Great Bardfield Church, is a very late Gothic wall tablet to William Bendlowes, who died in 1584, and here also the rather feeble detail accords with the

6.—THOMAS DARCY, ALL SAINTS, MALDON. 1485.

date. It is somewhat rare to find an Elizabethan still clinging to the Gothic tradition when full-blooded Renaissance detail was being used all round him.

The evidence of two Essex monuments seems to show that the use of wall tablets in England developed to some extent in the sixteenth century owing to the desire to place the coat of arms and the inscription in a more visible position than on the side of a table tomb. In Saffron Walden Church is the tomb of Lord Chancellor Audeley, who died in 1544.

7.—TABLET AT HEAD OF AUDELEY TOMB. SAFFRON WALDEN CHURCH. BLACK MARBLE. 1544.

8.—TABLET ABOVE JOHN SOUTHCOTTE'S TOMB. CHIPPING HILL CHURCH. ALABASTER. 1585.

It is wholly of "touch," as black marble was then called. The table tomb has coats of arms on the sides, and there is no recumbent effigy. Standing on one end of the tomb is the handsome tablet shown in Fig. 7, on which are

the motto and coat of arms of Audeley, with crest, elaborate mantling and supporters, and below them an inscription. The tomb of John Southcotte in Chipping Hill Church, dated 1585, carries this arrangement a step further; the table tomb, with effigies upon it, is built against the wall under a window, and the tablet with coat of arms and inscription is fixed above, and quite separate from, the tomb on the window jamb (Fig. 8).

With such rare exceptions as the Foljambe example, English monuments, both of mediæval and Early Renaissance times, are the direct descendants of the classical sarcophagus, and it was not until the sweetness and light of revived humanism caused men to think of death in its aspects of release and repose, that the sepulchral element became less marked. In Italy, even as early as 1280 (the date of Arnolfo di Cambio's monument to Cardinal de Braye at Orvieto), the tomb proper begins to take a less prominent place in the complete composition. The upper part is given up wholly to sculptures of a devotional character, and the sarcophagus becomes one incident of many in the architectural scheme. The free-standing table tomb, with or without a recumbent effigy, was comparatively rare in Italy, doubtless because the plans of Renaissance churches did not offer so many suitable

positions between piers as are afforded by the many pillared northern cathedrals. Giacomo della Quercia's tomb of Ilaria del Carretto at Lucca, superb as it is, cannot be regarded as typical. The stone slab tomb, flush with the floor, was still rarer, and the incised brass unknown. So it is that the typical Italian monument at all times was the wall memorial, with greater or less emphasis on the tomb-motive, but always, until the Baroque movement gave overmuch licence to the sculptor, essentially an architectural rather than a plastic composition. When, therefore, the tomb ceased to be the almost universal type of memorial in England in the sixteenth century, the overwhelming influence of the Renaissance dictated the employment of the Italian wall form. A sarcophagus was still included (often as a subordinate element) in the larger monuments, but in the smaller examples an architectural frame for an inscribed tablet was more often employed, or the person commemorated appeared as kneeling, or as a bust, rather than as a recumbent effigy.

Turning to the seventeenth century, it is unfortunate that so great an artist as Le Sueur did so little memorial work. His monument to Sir Thomas Richardson in Westminster Abbey (1635) is disappointing.

Many of the notable monuments of the period were designed by Nicholas Stone. It is permissible to doubt whether he would have left so considerable a mark but for his close association with Inigo Jones, who may have helped him with some of his more important compositions. For all that, his fine achievement shows him to have been a serious artist in his own right, and especially a most able sculptor. Stone was born in 1586 and died in 1647. He married a daughter of Hendrik de Keyser, a monument maker in Holland, with whom he worked for a time. Without any evidence, and with small probability, he has been credited with the beautiful monument to Sir Francis Vere in Westminster Abbey, done in 1614, because a similar tomb at Breda was the work of Pieter de Keyser, his brother-in-law. We know, however, from his own journal, that in the same year he executed the monument to Sir Thomas Sutton in the Chapel of the London Charterhouse. Bernard Jansen was associated with him as architect in this work, for which they received £400. The Founder's tomb is a fine example of Jacobean work in coloured marbles, which, in Thackeray's words : " with its grotesque carvings, monsters, and heraldries, darkles and shines with the most wonderful shadows and lights. There he lies,

FIG. 9.—DAME JANE BOYS. GREAT MISSENDEN CHURCH. VEINED WHITE AND BLACK MARBLES.
Nicholas Stone. 1638.

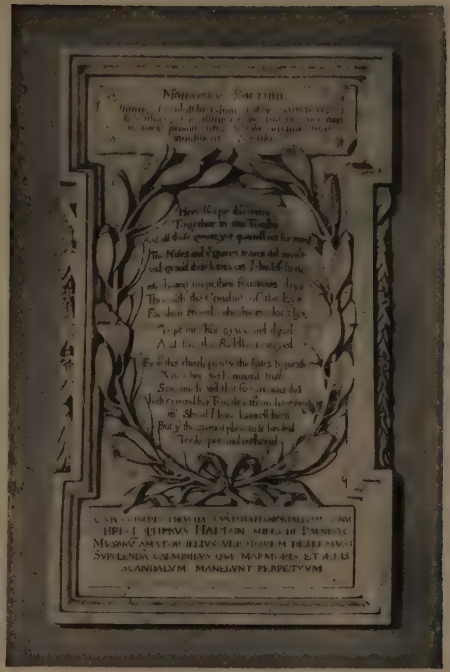


FIG. 10.—THOMAS RANDOLPH. BLATHERWYCKE CHURCH. WHITE MARBLE.
Nicholas Stone. 1640.

Fundator Noster, in his ruff and gown, waiting the great Examination Day." Stone also put up a wall tablet in the Chapel to John Law, dated 1614, but it is a rather fat, uninteresting design.

The larger works of Nicholas Stone deserve a volume to themselves, which we may hope to get some day from Mr. Walter Spiers. To his research and generous help I owe much in the preparation of these slight notes on a subject he has made peculiarly his own. I must, however, refer to the striking marble monument which serves as frontispiece to this book. It was set up to Sir George Villiers and his wife, the Countess of Buckingham, in Westminster Abbey, and was made in 1631 by Nicholas Stone, who received £560 for it. It is one of his finest and simplest works. More attention must be given to the smaller memorials which Stone executed. The monument to Isaac Casaubon in the south transept of Westminster Abbey was not put up till 1634. It is for its date a most scholarly work. Further reference is made to its placing in Chapter IV, where it is illustrated. It is made of black and white marble. There seems little doubt that Stone obtained most of his white marble from Italy. He used " statuary " for effigies and for small important details like coats of arms on tablets, also

sometimes for the whole of a tablet, *e.g.*, the Randolph and Baskerville examples. For the architectural framing of larger monuments he employed the cheaper white marble with grey veins. His black marble came from Holland, very possibly from his father-in-law, de Keyser, and he shipped to Holland alabaster and Portland stone, of which he doubtless purchased large quantities.

Much smaller than the Casaubon wall memorial, the base of which is in the nature of a modified cenotaph, is a tablet at Great Missenden, Buckinghamshire, to Dame Jane Boys (Fig. 10). This is the wall memorial in almost its simplest form, with a plain frame surmounted by a broken pediment and a coat of arms. For this his note-books show that he received £30, which is rather costly when compared with the sum of £60 only which he was paid for the Casaubon. He was evidently in a generous mood when he charged only £10 for the tablet set up by Sir Christopher Hatton in Blatherwycke Church to the honour of Thomas Randolph, the poet. The wreath is charmingly carved, and the tablet altogether is a delightful little piece of work (Fig. 9).

In quite another manner is the rather coarsely modelled cartouche to Sir Simon Baskerville, put up in 1642 in Old St. Paul's, one of the few which escaped destruction when

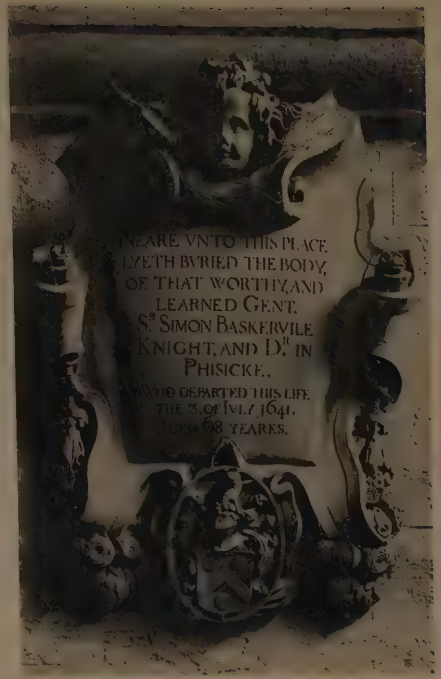


FIG. 11.—SIR SIMON BASKERVILLE.
ST. PAUL'S CRYPT.
Nicholas Stone. 1642.

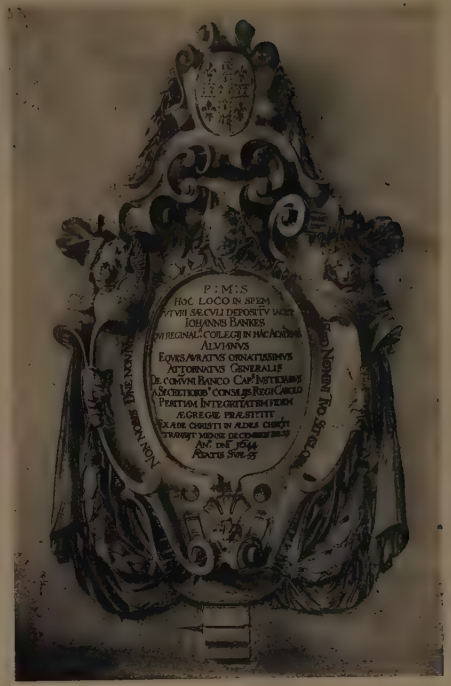


FIG. 12.—SIR JOHN BANKES.
CHRISTCHURCH CATHEDRAL, OXFORD
John Stone. 1654.

the cathedral fell to the flames. It is now in the south-east bay of the crypt (Fig. 11).

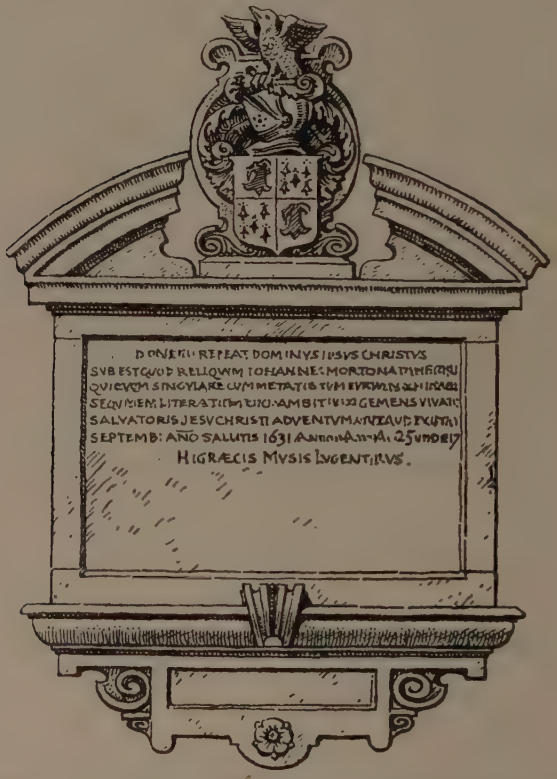
Nicholas Stone was succeeded in his business by John Stone, who lived from 1620 to 1667. There is no evidence that John was an artist like his father, and Mr. Walter Spiers thinks that he merely carried on the atelier and employed other people to do the work.

The tablet to Sir John Bankes in Christchurch Cathedral, Oxford, is an interesting composition, in which great play is made with carved drapery, but from an artistic point of view it does not compare well with the elder Stone's designs (Fig. 12).

More interesting is the heraldic tablet in the triforium of the Temple Church, London, which John Stone made about 1656 in the lifetime of Sir John Williams, who did not die until 1668. For this he received £10, which compares with £50 for the Banks memorial. This tablet is illustrated among other heraldic examples in Chapter IX.

The Bernard Jansen associated with Nicholas Stone in the design of Sutton's tomb was probably, like him, a pupil of Hendrik de Keyser. He was employed as master mason at Audley End and elsewhere. It is likely that he was brother to the Gerard Jansen who executed, in 1616, the monument to Shakespeare in the church

at Stratford-on-Avon (Fig. 14)—a very typical production for its date. Although this book does not pretend to give a historical survey of Jacobean monumental art, space must be found for a typical example of the larger monuments. Robert Aldworth's tomb in St. Peter's Church, Bristol (Fig. 15), is about


DONEC VENIAT REPEAT DOMINVS IESVS CHRISTVS
SVB EST QVOD RELIQVVM IOHANNES MORTON ATINGATSV
QVICVM SINGVLARE CVM METATIS TVM EVRVMIN ALIIS
SECVM IEM LITERATIM TVTO AMBITV IN GEMENS VIVAT
SALVATORIS IESV CHRISTI ADVENTVM MANSVAQVE EXVTAT
SEPTEMB: ANO SALVTIS 1631 Annoq Aet 25 vnDEC
HIGRÆCIS MVSIS LVGENTIBVS.

13.—TO JOHN MORTON, ST. SAVIOUR'S, SOUTHWARK. 1631.

FIG. 14.—SHAKESPEARE. STRATFORD-ON-AVON.
Gerard Jansen. 1616.

FIG. 15.—ROBERT ALDWORTH'S TOMB. ST. PETER'S CHURCH, BRISTOL. C. 1635.

IN PIOUS MEMORY OF FRANCIS FULLER OF BEEFORE IN THE
COUNTIE OF ESSEX ESQ ONE OF THE JUSTICES OF THE PEACE IN
THE SAID COUNTIE & CLERKE OF THE ESTREATS IN THE KINGS
MAIES COURT OF EXCHECKER HE WAS OF GREAT ESTIMATION IN
HIS COUNTRY FOR HIS INTEGRITY OF LIFE UPRIGHTNESSE IN
IUSTICE & HOSPITALITY HAVEING LIVED 76 YEERES AND 3
MONTHES DIED THE 10TH DAY OF MARCH A° 1636
WHOSE BODYE INTERRED IN THE PISH OF S. DIONIS
BACKCHURCH LONDON

16.—FRANCIS FULLER, BARKING CHURCH, ESSEX. 1636.

twenty years later than the Shakespeare. The merchant and his spouse kneel in arcaded recesses, and the base of the tomb is decorated

with ships, barrels and sugar-loaves, all emblematic of his trade.

We cannot definitely associate the name of Inigo Jones with any funeral monument, though on general grounds it is not unlikely that he designed the memorial to Dudley Digges made by Nicholas Stone in Chilham Church. Mr. Arthur Bolton has made a good case for accepting Inigo Jones as the architect of Chilham Castle, and if that be true, the attribution of the monument would follow.

The monument to John Morton in St. Saviour's, Southwark, has a touch of scholarship in its design, which is not commonly found in 1631 (Fig. 13). It would be reasonable to attribute it to one of the more skilled memorial makers of the time, such as Nicholas Stone or Bernard Jansen. It bears a family likeness to the tablet to Coxe (1623). This was made by Nicholas Stone and is fixed in the next bay of the arcade in Westminster Abbey to that which contains Casaubon's monument.

There is an interesting wall tablet of the time of Charles I, dated 1636, in memory of Francis Fuller, in Barking Church, Essex. Its chief feature is a bust surrounded by an oval frame of late Jacobean detail. The whole treatment of the tablet shows a restraint which marks the sobering influence of Nicholas

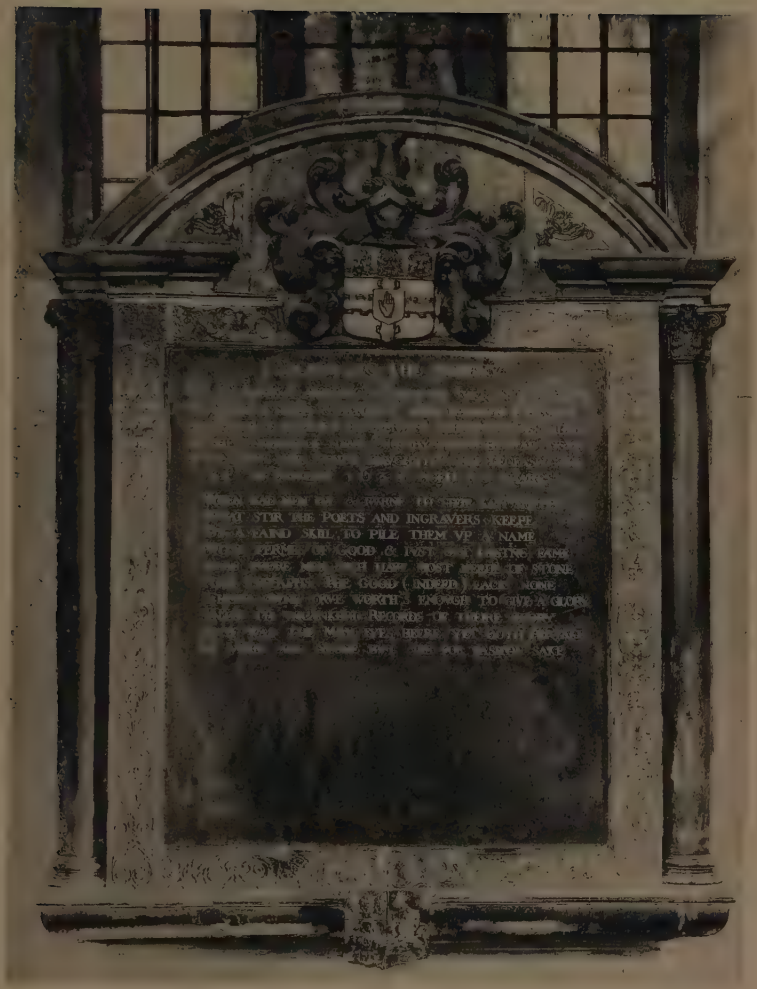


FIG. 17.—SIR JOHN LAWRENCE. CHELSEA OLD CHURCH. WHITE ALABASTER AND BLACK MARBLE. 1638.

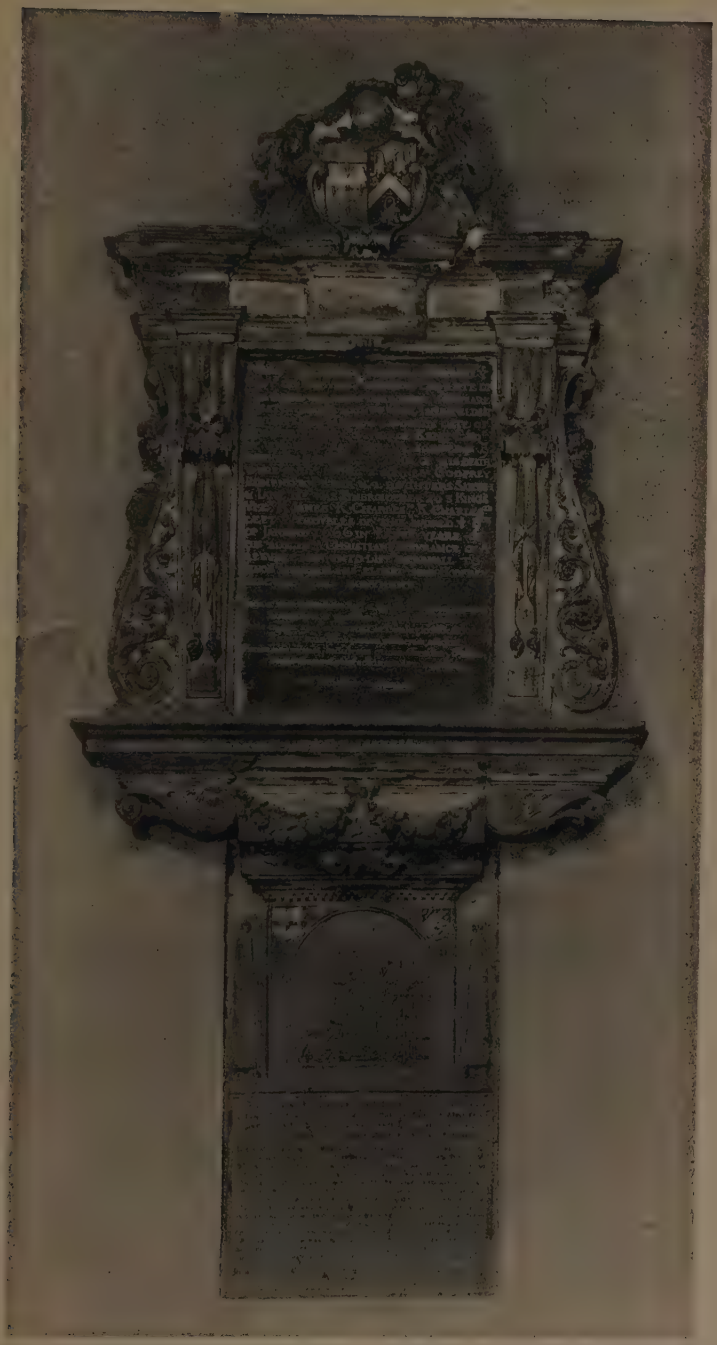


FIG. 18.—EDWARD HARRISON, 1666 (UPPER); CHARLES LANGLIE, 1602 (LOWER). ST. GILES', CRIPPLEGATE.

Stone (Fig. 16). Francis Fuller was an Essex man, but he was buried at St. Dionis Back-church, London. This tablet commemorates his activities in his own county.

The wall tablet to Sir John Lawrence, dated 1638, in the Old Parish Church, Chelsea, shows a delightful way of providing a frame for a long inscription (Fig. 17). It is of alabaster and black marble with the arms coloured. The frame is treated with a wealth of delicate Italian detail which is unusual for the date. In 1638 we expect either robust and rather coarse Jacobean treatment or something definitely Palladian. We find, instead, work which suggests that the artist had studied Italian examples of the *Quattrocento*.

The Church of St. Giles, Cripplegate, is full of interesting memorials, but from the point of view of design perhaps the most attractive is the tablet to Edmund Harrison, set up in 1666 (Fig. 18). Immediately below it, and flush with the wall, is an incised white marble slab (of 1602) to Charles Langlie in which he is represented kneeling at a prie-dieu (also seen in Fig. 18). This is a somewhat uncommon case of an engraved design proper to brass being carried out in marble.

Inigo Jones based his work on that of Palladio, and some critics are inclined to include Palladio among the Baroque architects,

but there is little work in seventeenth century England which can fairly be labelled Baroque, a category best reserved for such distinctive work as that of Bernini and Borromini. The greater freedom of line and the luxuriant and sculpturesque qualities which invaded architectural detail in England early in the eighteenth century may, however, be ascribed with some reason to Baroque influences. Perhaps the first sepulchral monument in England which can with certainty be ascribed to a Baroque artist is the monument to Lady Cheyne in Chelsea Old Church (*circa* 1671). Mr. Randall Davies has lately pointed out that not only was it designed by Paolo Bernini, son of the greater Lorenzo, but it was executed in Rome and shipped to England complete. There is a character about this work (Fig. 19) and a difference from purely English traditions which distinguish it very markedly from contemporary native achievement.

It is worth noting in this connection that Lorenzo Bernini's earliest work was a wall memorial set up in 1612 to Bishop Santoni, in S. Prassede, Rome, which in general outline and treatment closely resembles late Jacobean examples in England.

There is a series of wall memorials in Westminster Abbey, erected during the fifty years from 1670, which show that the Baroque influence

FIG. 19.—LADY CHEYNE. CHELSEA OLD CHURCH.
Architect—Paolo Bernini. Sculptor—Antonio Raggi. C. 1671.

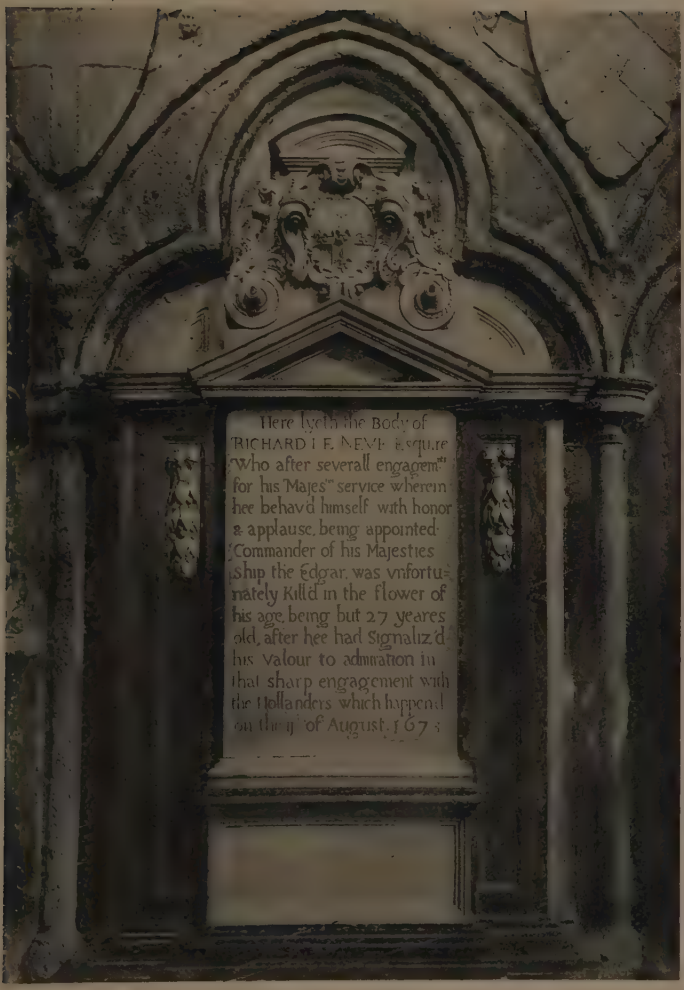

Here lyeth the Body of
RICHARD LE NEVE Esqure
Who after severall engagem^ts
for his Majes^ty service wherein
hee behav'd himself with honor
& applause, being appointed
Commander of his Majesties
Ship the Edgar, was vnfortu-
nately Kill'd in the flower of
his age, being but 27 yeares
old, after hee had Signaliz'd
his Valour to admiration in
that sharp engagement with
the Hollanders which happen'd
on the 9^th of August 1673

FIG. 20.— RICHARD LE NEVE. WESTMINSTER ABBEY. BLACK AND WHITE MARBLE. 1673.

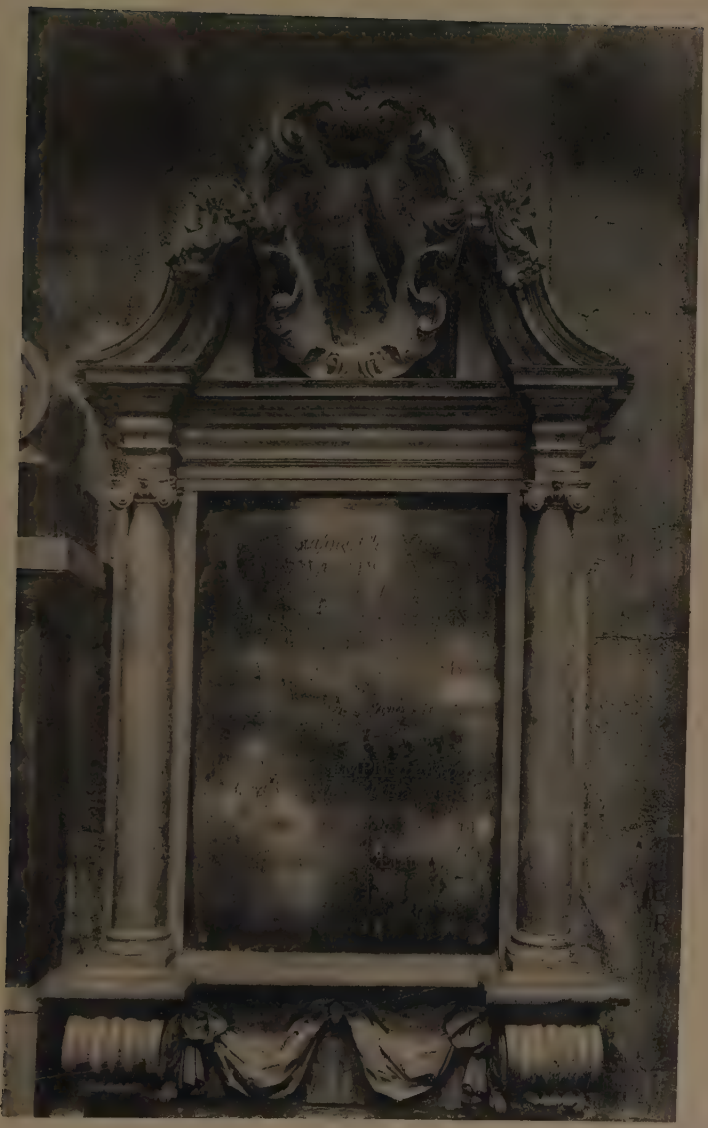


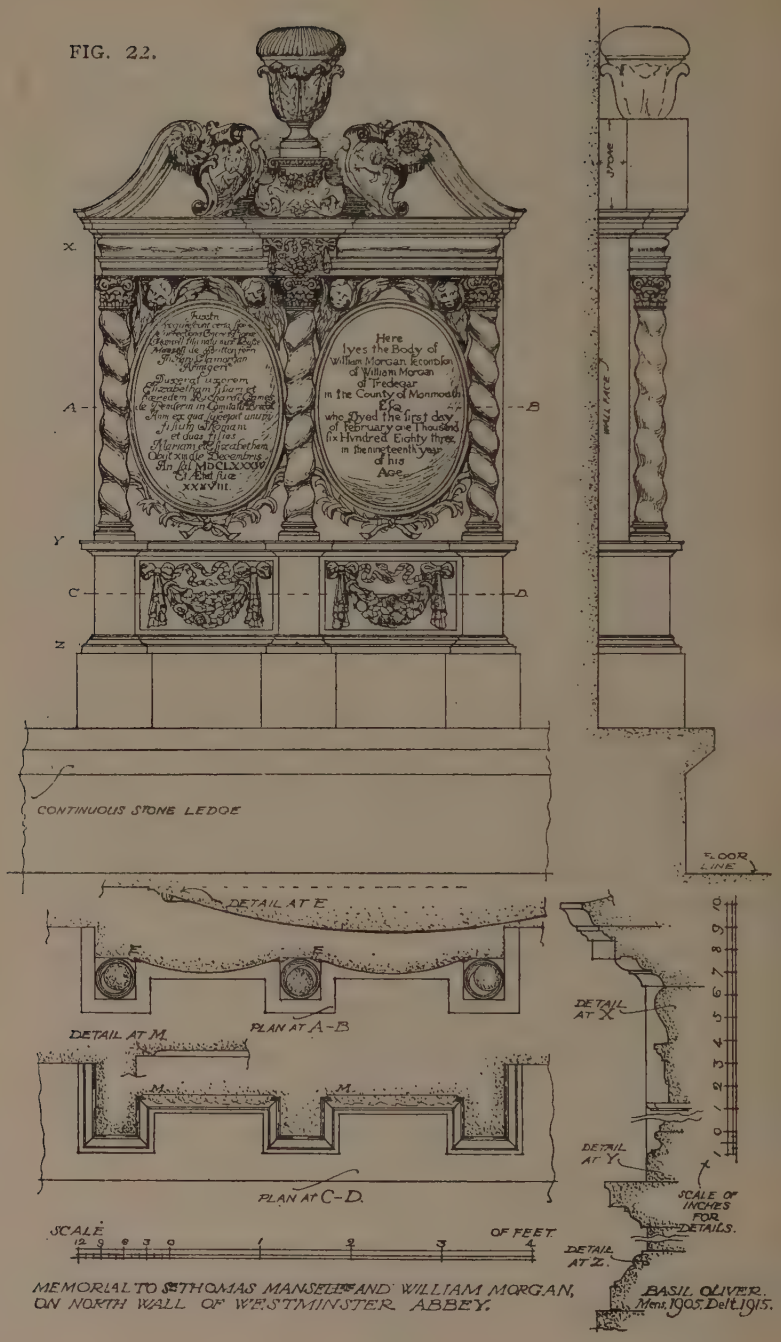
FIG. 21.—THE TEMPLE MEMORIAL. BLACK MARBLE SLAB, WHITE MARBLE FRAME. WESTMINSTER ABBEY. 1679.

of the Cheyne tomb had little effect on the London monument makers. The memorial to a naval officer, Richard le Neve (Fig. 20), is a composition of purely architectural character and very restrained in treatment.

In 1684 died one of the two surviving children of Dorothy Osborne and Sir William Temple, their only daughter Diana. One of her childish letters is printed by Judge Parry in an appendix to his edition of Dorothy's letters. The little Diana wrote to her father after a gift of finery: "If Papa was heare I should think myself a perfect pope," and shows herself the heir of her mother's supreme gift of letter-writing. The memorial is simple and stately, as might be expected of the fine taste of Sir William and Dorothy Temple. Their names were in due time added in the space left on little Diana's monument (Fig. 21).

One of the most delightful of the monuments of Restoration date is the joint memorial to the Thomas Mansell family and to William Morgan (Figs. 22 and 23). The Mansells have their inscription on the left-hand oval panel and William Morgan's is on the other. The two shields of arms are placed very cleverly in relation to the scrolled ends of the broken pediment, and the cherubs fit neatly into the spandrel pieces above the ovals. Very attractive is the use of twisted columns, a survival from

FIG. 22.



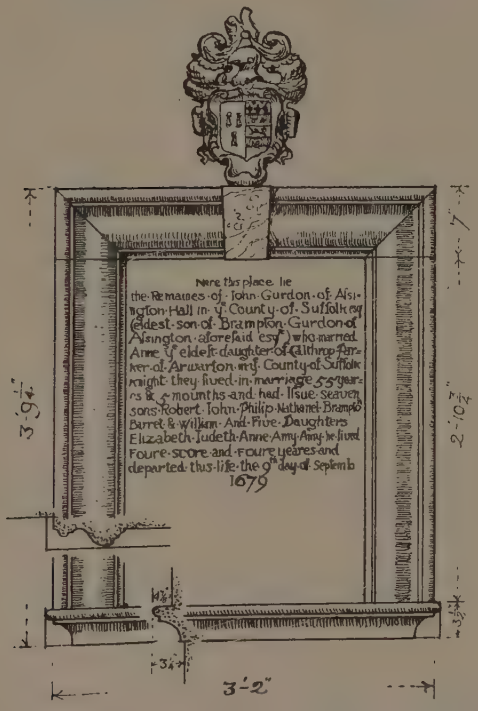
MEMORIAL TO SIR THOMAS MANSELL AND WILLIAM MORGAN, ON NORTH WALL OF WESTMINSTER ABBEY.

BASIL OLIVER. Mem. I.O.S. Del. 1915.

FIG. 23.—TO THOMAS MANSELL AND WILLIAM MORGAN.
ALL WHITE MARBLE EXCEPT BASE, BLACK.
WESTMINSTER ABBEY. 1684.

Jacobean days which adds considerable gaiety to the composition. The mouldings are well designed, and may be studied in Mr. Basil Oliver's measured drawing (Fig. 22).

The memorial to John Gurdon in Assington Church, dated 1679, is a good example of the simple type of framed inscription. The moulding is robust, and the only necessary criticism


Neare this place lie
the Remaines of John Gurdon of Assington Hall in the County of Suffolk esq
eldest son of Brampton Gurdon of
Assington aforesaid esq who married
Anne the eldest daughter of Clithroe Parker of Aruarton in the County of Suffolk
wright they lived in marriage 55 years
& 5 mounths and had Issue Seaven
sons Robert John Philip Nathanel Brampton
Burrel & William And Five Daughters
Elizabeth Judeth Anne Amy Amy he lived
Foure score and foure yeares and
departed this life the 9th day of Septemb
1679
3'-9½"
2'-10½"
3'-2"

24.—TO JOHN GURDON, ASSINGTON CHURCH, SUFFOLK. 1679.

is that the coat of arms forms no very definite part of the scheme. Without it, however, this example forms a very useful basis for a modern tablet of " Restoration " character (Fig. 24).

The memorial to Robert Marriott in St. Stephen's Walbrook is not only a very interesting example of an elaborate tablet built round a column, but is also a good design typical of its date—1689 (Fig. 25). The way the pair of flaming vases is set above the cornice and the broken pediment fitted round the column are both ingenious and effective. The twisted columns, always a pleasing convention, sit well upon bases supported by consoles. Altogether the design is clearly the work of a competent architect. The monument to John Lilburne, which is fixed to the adjoining column in the same church, forms an interesting contrast. Whereas Marriott's tablet is kept within reasonable architectural lines, Lilburne's, which is dated 1678, seems as clearly to be the work of a sculptor (Fig. 26). The oval wreath enclosing the inscription is well moulded, but there is a curious disregard of scale in the little figures which are used so freely. We may, perhaps, assume that the pair, which flank the inscription, represent the worthy grocer and his wife. On the little tablet behind the broken pediment a skeleton Death seems to be grasping the unwilling lady, and on either side angels

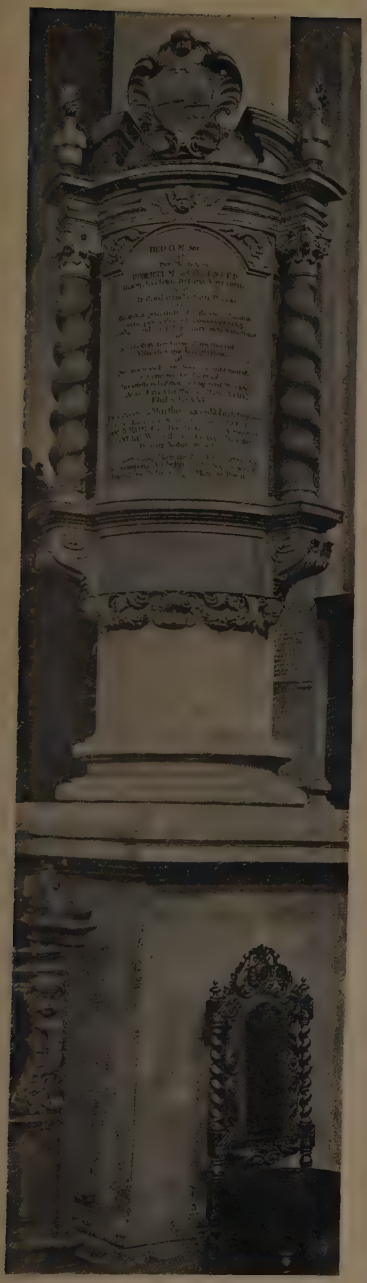


FIG. 25.—ROBERT MARRIOTT.
ST. STEPHEN'S WALBROOK.
1689.

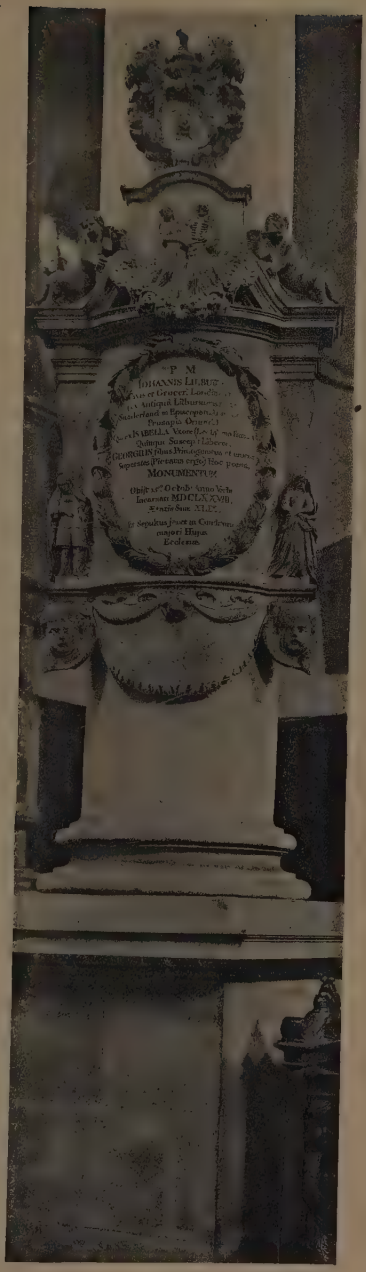
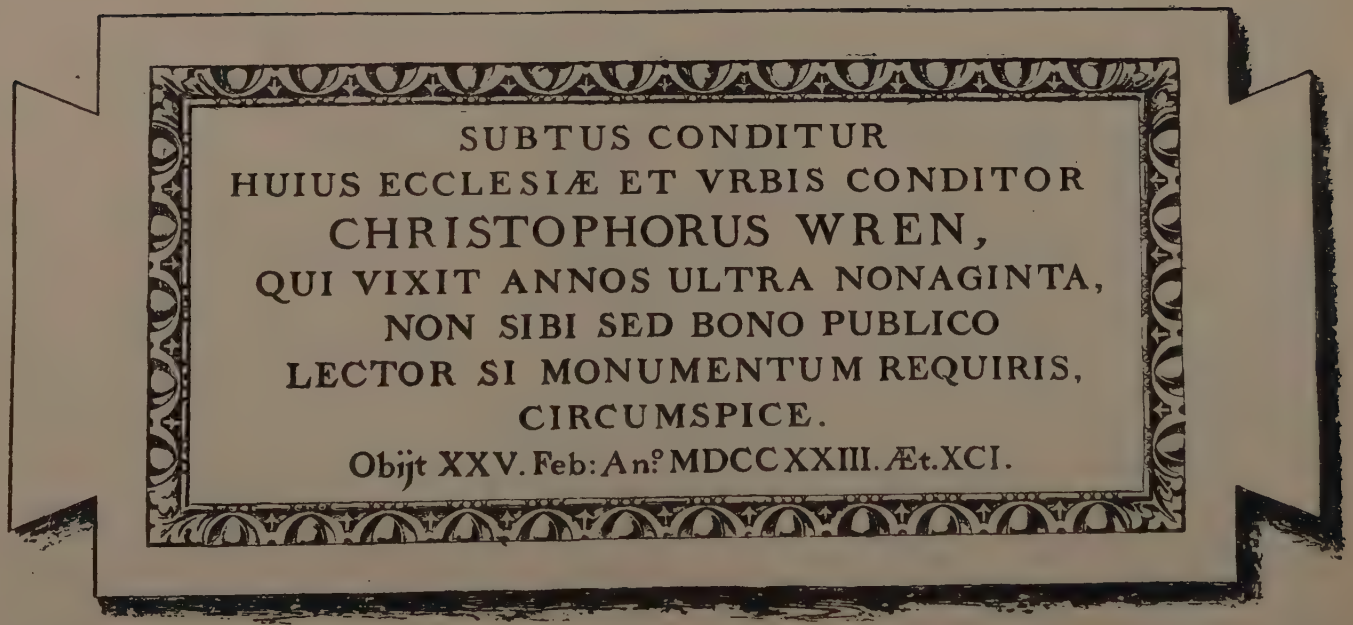


FIG. 26.—JOHN LILBURNE.
ST. STEPHEN'S WALBROOK.
1678.

rest upon the cornice. The cherub motif is also seen at the bottom of the monument, where two heads are placed on either side of some sculptured drapery. The monument is a good example of its time, but as an artistic production is not to be compared with Marriott's. The latter might be adapted with but slight alteration as the basis of a modern design, but Lilburne's would need a good deal of editing.

At the south-east end of the crypt of St. Paul's Cathedral there is a group of Wren memorials of great interest. First in importance, though not in date, is the grave slab of Sir Christopher himself, raised about a foot above the floor level, and on the wall above it the epitaph composed by his son (Fig. 27). When the prince of English architects died, he had not outlived the bitterness caused by his just opposition to the feeble trickeries of the Cathedral Commissioners. They refused to allow any inscription to be set up within the Cathedral proper. But they could not deny to the younger Christopher the small privilege of a few lines on the crypt wall, nor keep out of them that sub-tinkle of ironic reproach which makes the epitaph a masterpiece of brevity and appeal. The lettering is a ripe Roman pattern, of which the classical example is the inscription on the base of the Trajan Column. It was not until Robert Mylne's



27.—STONE TABLET ON WALL OVER GRAVE OF SIR CHRISTOPHER WREN. ST. PAUL'S CATHEDRAL CRYPT. LETTERING INCISED ON SUNK PANEL. 6FT. 6IN. BY 2FT. 10½IN. 1723.

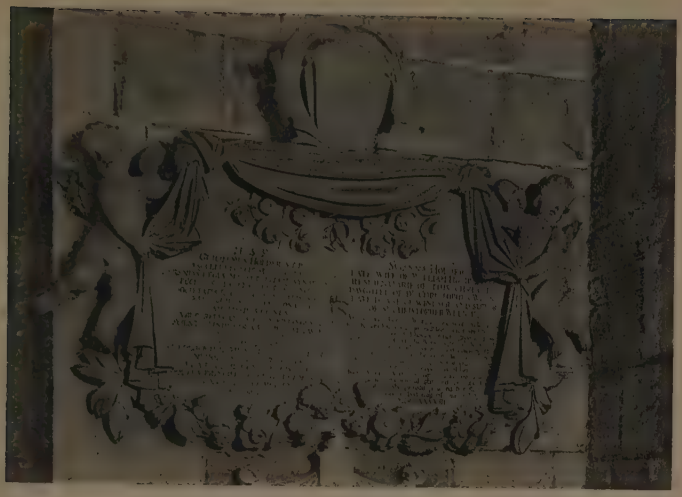


FIG. 28.—THE HOLDERS.. ST. PAUL'S CRYPT. MARBLE. 1697.

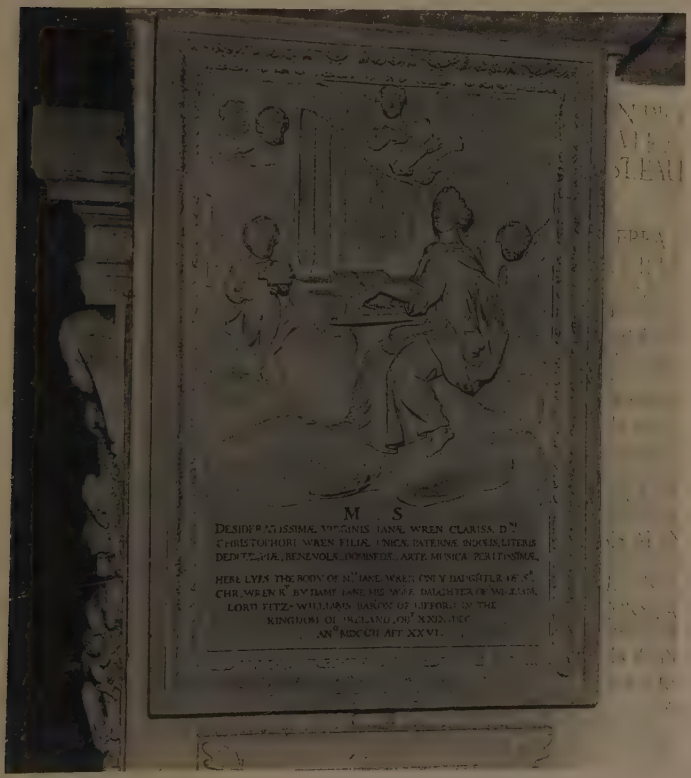

M S
DESIDERATISSIMÆ VIRGINIS IANÆ WREN CLARISS. D.
CHRISTOPHORI WREN FILIÆ UNICÆ PATERNÆ INDOLIS LITERIS
DEDITÆ PIÆ BENEVOLÆ MODESTÆ ARTE MUSICA PERITISSIMÆ
HERE LYES THE BODY OF M.RS IANE WREN ONLY DAUGHTER OF S.R
CHR. WREN K.T BY DAME IANE HIS WIFE DAUGHTER OF WILLIAM
LORD FITZ-WILLIAM BARON OF LIFFORD IN THE
KINGDOM OF IRELAND OB.T XXII.DO DEC
AN.O MDCCII ÆT XXVI.

FIG. 29.—JANE WREN. ST. PAUL'S CATHEDRAL CRYPT. STONE.

Sculptor—Francis Bird. 1702.

surveyorship of St. Paul's Cathedral, which began in 1766, that Wren's epitaph was, at his instance, set upon the old organ screen in letters of the same character, but of a suitable bigness. In 1858 the organ screen was moved from its old position at the entrance to the choir, and utilised in part to make the marble portico within the entrance to the north transept, and there the inscription is still to be seen. Returning to the crypt, we find other Wren memorials adjoining Sir Christopher's. In 1702 Sir Christopher's only surviving daughter died at the age of twenty-six. She was the devoted companion of her father, who wrote an eloquent Latin epitaph for her memorial. With a characteristic modesty, the old man did not himself design the tablet, but handed over the work to Francis Bird, a sculptor well known through his association with Wren, but by no means a genius. Jane was a most skilled musician, and Bird carved a relief showing her seated at an organ which rests on very solid-looking clouds (Fig. 29). The moulding which encloses this composition leaves a good deal to be desired, and it is lawful to doubt if Sir Christopher was very pleased with the result. Nevertheless, this tablet has historical interest as being an early example of what may be called the narrative element in memorial sculpture. Five years earlier Susan Holder,

Wren's sister, who was married to a Canon of St. Paul's, had died, and it is not unreasonable to suspect that Wren gave a sketch for the very typical late seventeenth century tablet shown in Fig. 28. It will be noticed that there are twin panels, one devoted to the virtues of Susan Holder and the other filled in with the name of her husband when he died a few years later. On an adjoining wall is the memorial to Maria Wren, the wife of Christopher Wren the younger, and daughter of Philip Musard. She died in 1712, and the monument is also representative of its date. It may well be that Wren supervised, if he did not design, the tablet to his sister Susan, as he was then only sixty-five; but it is probably too imaginative to credit him with his daughter-in-law's memorial, set up when he had arrived at the ripe age of eighty.

As to how far Sir Christopher Wren controlled the design of the memorials to his family in St. Paul's crypt we can only conjecture, but we are on more certain ground with respect to one monument in Westminster Abbey. The small sarcophagus on a base which marks the final resting place of the two little Princes murdered in the Tower is certainly to his design. Their bones were removed to the Abbey by Charles II in 1674, and in 1678 the memorial was set up.

Pierre Monnot, a French sculptor, who worked mainly in Rome and made the tomb of Pope Innocent XI at St. Peter's between 1697 and 1700, sent to England the tomb of John Cecil, Earl of Exeter, dated 1707, which is in St. Martin's Church, Stamford. It somewhat anticipated, though in far less florid fashion, the introduction by Roubillac of *sculpture monumentale*. The Earl and Countess half recline on a sarcophagus, and female figures representing Wisdom and Science support the tomb at either end. Behind and above it on a plinth there stands a heavy pyramid with a cartouche of arms, the pyramid, as usual, symbolising immortality. The monument is not much unlike other English examples of the date, and is rather French than Italian in feeling, although Monnot worked mainly in Italy.

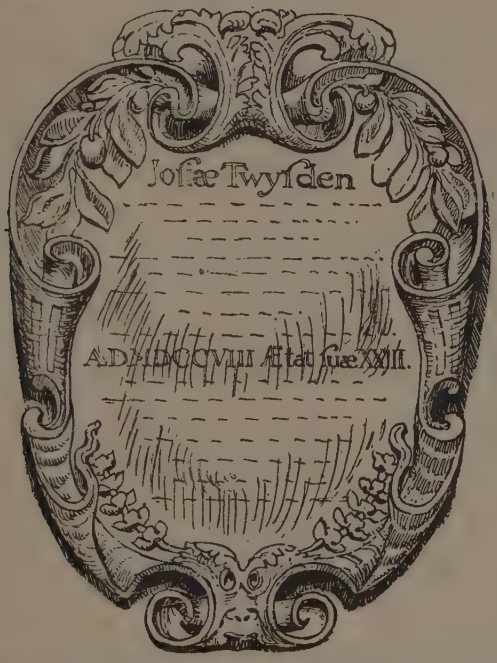
It will be noticed that an important element in the design of the Stepney monument in Westminster Abbey (Fig. 30) is the convention of a curtain drawn aside. The earliest instance of this seems to be the tomb in St. Peter's, Rome, of Cardinal Braya, who died in 1282. The sculptor was Arnolfo di Cambio, who used the idea again in the tomb of Boniface VIII. This Pope died in 1303, but he prepared his monument in the year 1300 during his lifetime. Nothing of it

has survived but the sarcophagus and the two beautiful angels, preserved in the crypt of St. Peter's. Meanwhile one of the Cosmati, Giovanni, had taken up the motive, which he used in three similar tombs, which are figured by the Rev. Gerald Davies in " Renascence Tombs of Rome," all of them after the year 1296. Tino di Camaino executed the tomb of Cardinal Petroni in the Duomo at Sienna in 1314, and there again we find the curtain and angels. His tomb for Mary of Hungary at Naples is another example. The idea became very popular and was adopted by many Italian sculptors at about the same time, but Arnolfo must be regarded as the true inventor. It is natural to imagine that he was in turn borrowing from a classical source, but no fragment has yet come to light which encourages this idea. Had such a precedent been available it seems unlikely that both Nicolo and Giovanni Pisano would have failed to adopt it. Moreover, the essence of the idea is that the curtains are drawn back to reveal the sleeping, recumbent figure of the deceased. There is a temptation to imagine that such figures began to be used in the dim past, but none is known of earlier date than 1255 (without a curtain), and then only in the rude stonemason's figure of Cardinal Bernardo Caracciolo in the Lateran.

FIG. 30.—TO GEORGE STEPNEY. WEST-MINSTER ABBEY. 1707.

FIG. 31.—TO MATTHEW PRIOR. WEST-MINSTER ABBEY. 1722.
Sculptors—Coysevox (bust only), Rysbrack.

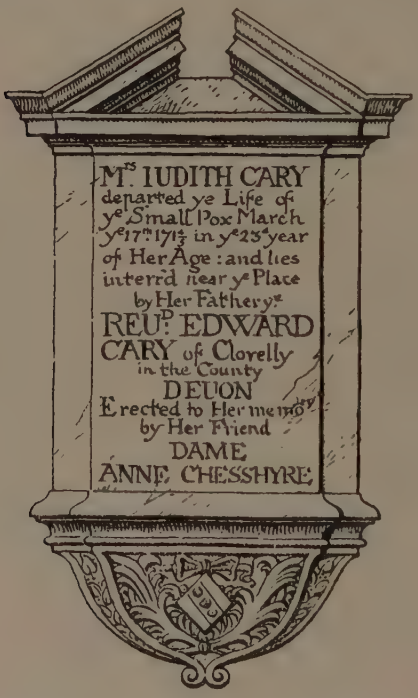
Since the days of Arnolfo the curtain idea has been developed in many ways and, as in the Stepney monument (Fig. 30), was used frequently in connection with a bust only. As often happens in such cases, the original idea that it screened a figure disappeared and the curtain came to be used in the end as a simple canopy screening nothing. Lack of space prevents a more detailed development of this interesting point, but readers are referred



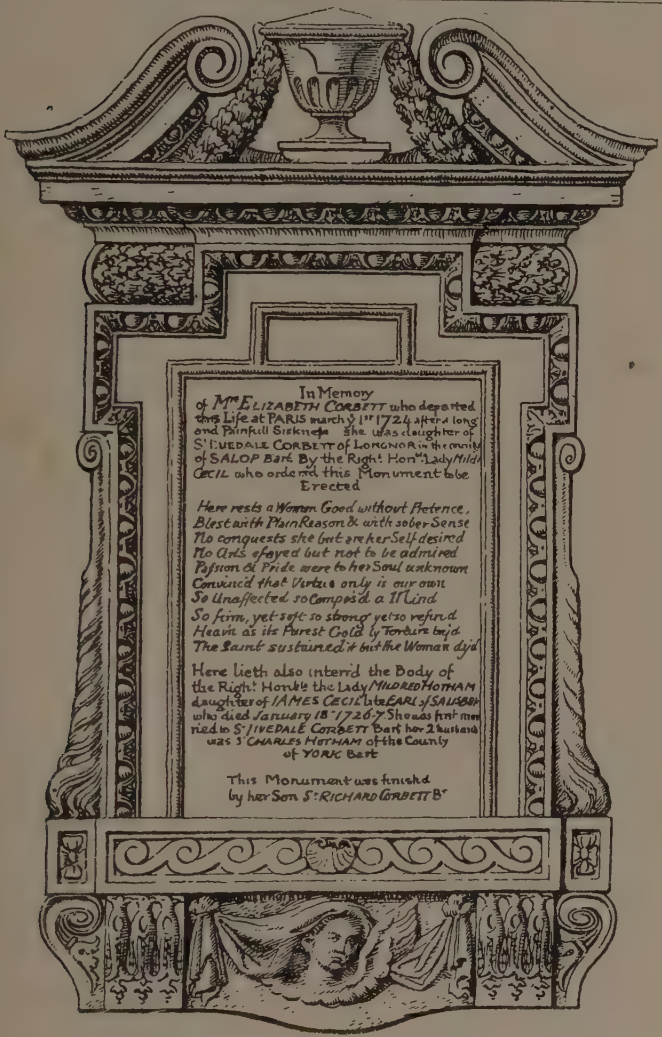
32.—TO JOSIAH TWYSDEN. WESTMINSTER ABBEY. ALABASTER. ONE OF A PAIR. 1708.

to some of the admirable books on Italian sculpture which are noted in the bibliography.

Among tablets of cartouche character, the memorial to Josiah Twysden in Westminster Abbey (Fig. 32) is good and typical, and will, no doubt, be regarded by many people with more favour than the extravagant designs on the same lines which were produced later in the eighteenth century. Josiah died in 1708,



33.—MRS. JUDITH CARY. ST. MARGARET'S, WESTMINSTER. 1715

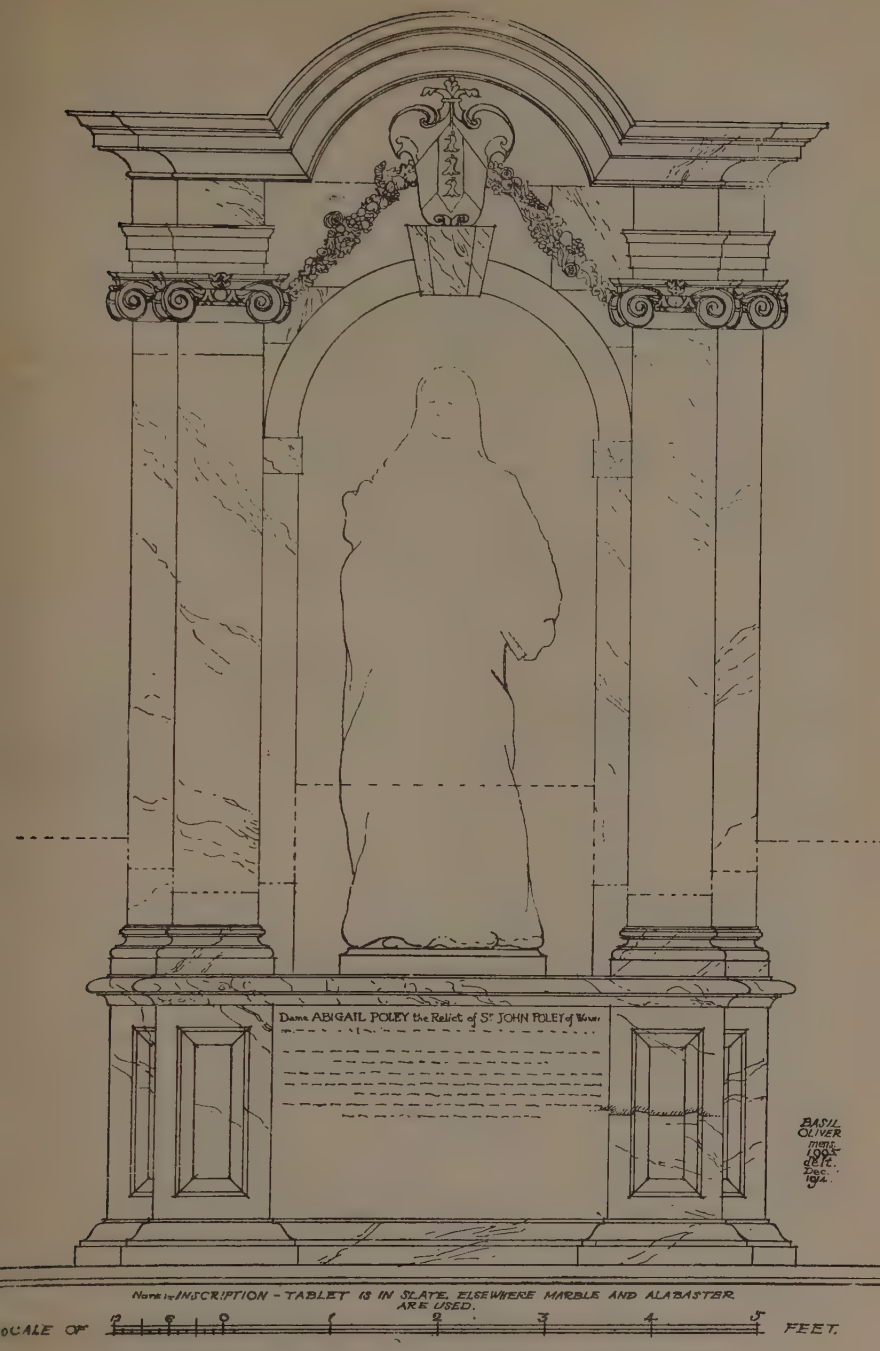

In Memory
of Mrs ELIZABETH CORBETT who departed
this Life at PARIS march 3d 1724 after a long
and Painfull Sickness She was daughter of
S: LIVEDALE CORBETT of LONGNOR in the county
of SALOP Bart By the Right Honble Lady Mild
CECIL who ordered this Monument to be
Erected
Here rests a Woman Good without Pretence,
Blest with Plain Reason & with sober Sense
No conquests she but o're her Self desired
No Arts e'ayed but not to be admired
Passion & Pride were to her Soul unknown
Convinced that Virtue only is our own
So Unaffected so Compos'd a Mind
So firm, yet soft so strong yet so refined
Heaven as its Purest Gold by Tortures try'd
The Saint sustained it but the Woman dy'd
Here lieth also interrd the Body of
the Right Honble the Lady MILDRED HOTHAM
daughter of JAMES CECIL late EARL of SALISBY
who died January 18th 1726-7 She was first mar
ried to S: LIVEDALE CORBETT Bart her 2d husband
was S: CHARLES HOTHAM of the County
of YORK Bart
This Monument was finish'd
by her Son S: RICHARD CORBETT Br

34.—ELIZABETH CORBETT. ST. MARGARET'S, WESTMINSTER. 1724—6.

and John Twysden's tablet next to it (1707) is to the same design.

The little monument to Judith Cary in St. Margaret's, Westminster, dated 1715, is an engaging piece of work. It shows so naive a treatment that it might well have been designed by someone from her father's village of Clovelly. It does not look like the product of a London workshop (Fig. 33). In very marked contrast to it is the tablet in the same church to Elizabeth Corbett, which we may assume was begun in 1724, and finished about two years later. It shows the stock in trade of the average capable designer of the time. The egg-and-tongue moulding, festooned wreath and other details appear on many door and window frames of the period (Fig. 34).

The use of life-size standing figures for monuments within churches was not very common until the eighteenth century, and even then they were not usually associated with a modest architectural treatment such as is seen in that to Lady Poley in Boxted Church, Suffolk, of 1725. Later sculptors like Scheemakers, who had a great vogue in the eighteenth century, were very free in their use of standing figures, but generally in association with other elements of a much less architectural character. The Poley memorial is of marble and alabaster, with the inscription tablet in


Dame ABIGAIL POLEY the Relict of Sr JOHN POLEY of Wear
BASIL OLIVER
Dec. 1924.
NOTE THE INSCRIPTION - TABLET IS IN SLATE. ELSEWHERE MARBLE AND ALABASTER ARE USED.
SCALE OF
FEET.

35.—DAME ABIGAIL POLEY. BOXTED CHURCH. 1725.

36.—SIR ARTHUR KAYE. ALMONDBURY, YORKSHIRE. 1726.

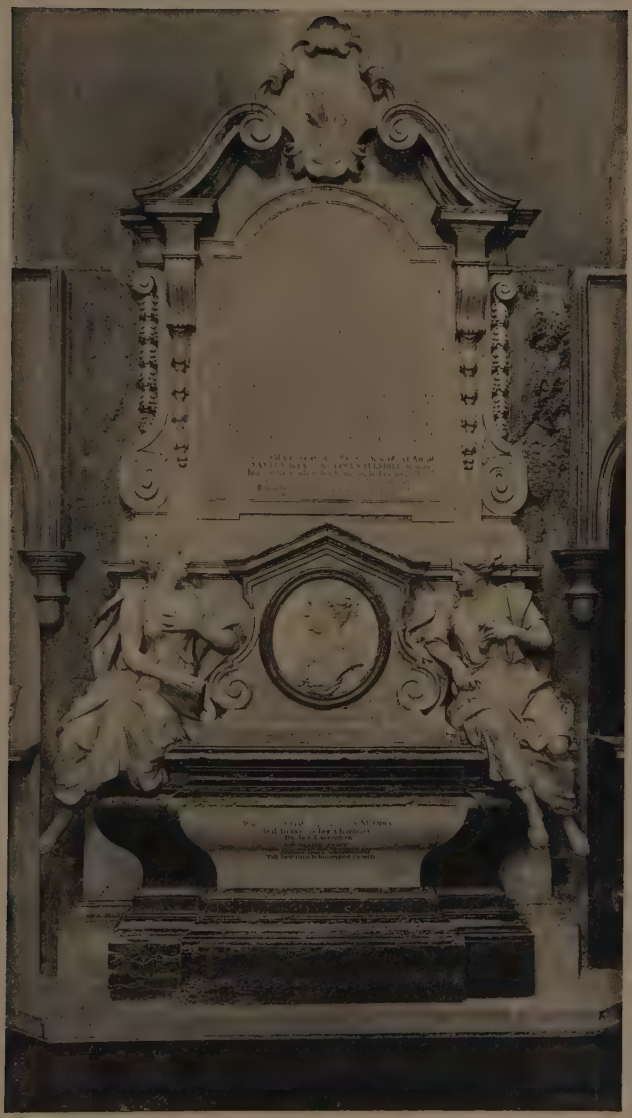
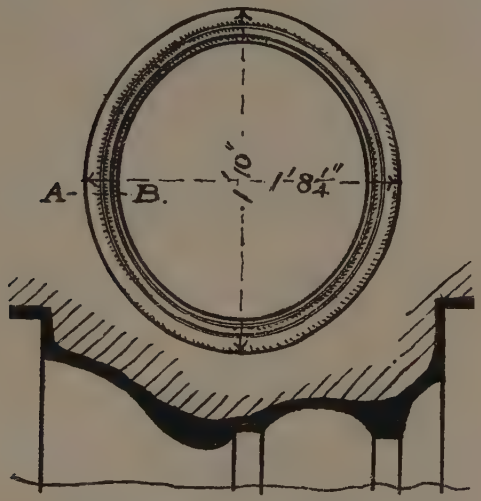


FIG. 37.—KATHERINE BOVEY. WESTMINSTER ABBEY. WHITE AND BLACK MARBLE.
James Gibbs. 1727.

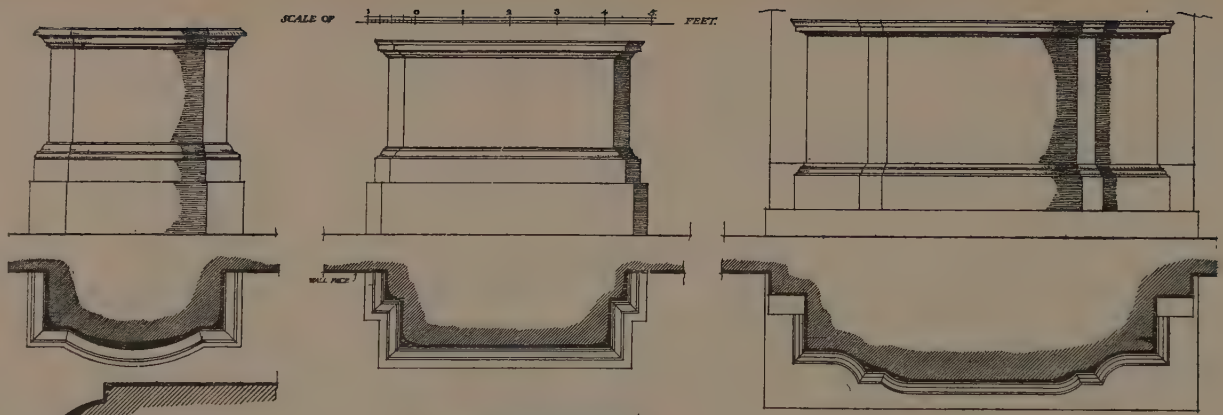
slate, a material very suitable for the purpose, as it cuts very cleanly (Fig. 35).

Of a useful and suggestive type, because it presents large plain surfaces available for long inscriptions, is the wall memorial to Sir Arthur Kaye, in Almondbury Church,



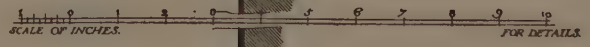
38.—MOULDING OF OVAL FRAME, BOVEY MONUMENT.
James Gibbs. 1725.

Yorkshire. The lower part of the design is based on the sarcophagus idea, but the projection is so small that its funerary character is not readily realised, and the whole scheme is one of considerable dignity (Fig. 36).



39.—
JOHN WOODWARD,
1728.

40.—
CLANRICARDE.
1732.



41.—GENERAL
STRINGER
LAWRENCE.
1766.

THESE THREE
MONUMENTS ARE IN
WESTMINSTER ABBEY.

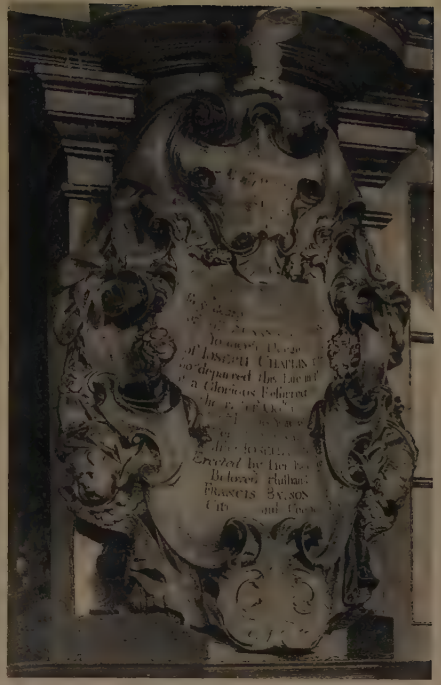


FIG. 42.—SUSANNA BATSON. ST. MARGARET PATTENS. 1728.

FIG. 43.—HENRY POWELL. CHELSEA OLD CHURCH. 1752.

James Gibbs, in the larger monuments which he designed, was tending in the direction of a fuller Baroque freedom, as is seen in the great Newcastle monument in the north transept of Westminster Abbey, and in the Matthew Prior monument (Fig. 31). The Bovey monument (Fig. 37) is a good example of what Gibbs did when sculpture was to play a smaller part than it does in the Prior memorial. It may be said, moreover, that his designs were usually architectural and the sculpture subordinate.

In Figs. 39, 40 and 41 are reproduced measured drawings by Mr. Basil Oliver of three interesting tomb forms modified for use as the bases of wall memorials. They are chosen not only because the cenotaphs themselves are shapely, but for the interest of their mouldings, which are reproduced one quarter full size.

It is interesting to compare the monument to Susanna Batson in St. Margaret Pattens, put up about 1728 (Fig. 42), with another one, also fixed on a column, in honour of Henry Powell, at Chelsea Old Church, and dated 1752 (Fig. 43). The former is luxuriant enough in the treatment of the cartouche, in the elaboration of the drapery and generally in its undisciplined richness. The Powell memorial is of particular interest as showing what may be conveniently called the Chippendale manner

applied to marble tablets. It shows the influence of mid-eighteenth century French decorative motives, but it retains English characteristics in the modelling of the coat of arms and the cherub's head.

Such tablets as these show that Baroque motives had taken deep root in the smaller sorts of memorial by the eighteenth century. This can probably be ascribed to the large popularity of the plates of architectural details published by Daniel Marot about 1680. These obtained a wide circulation in England, and native sculptors doubtless drew on them freely for inspiration. There are two of Marot's designs for tablets on columns which influenced work such as that of Fig. 42. It can hardly be said, however, that Baroque influence in the larger monuments, in which sculpture played a most prominent part, became fully established until the advent of the French sculptor, Roubillac. He was born in Lyons in 1695, worked in England from 1732–1762, and wielded considerable influence. The significance of Roubillac was his import into architectural compositions of a sculpturesque freedom and sensationalism which showed the temporary conquest by the Baroque spirit of our more sober monumental traditions. The Nightingale monument in Westminster Abbey is typical.

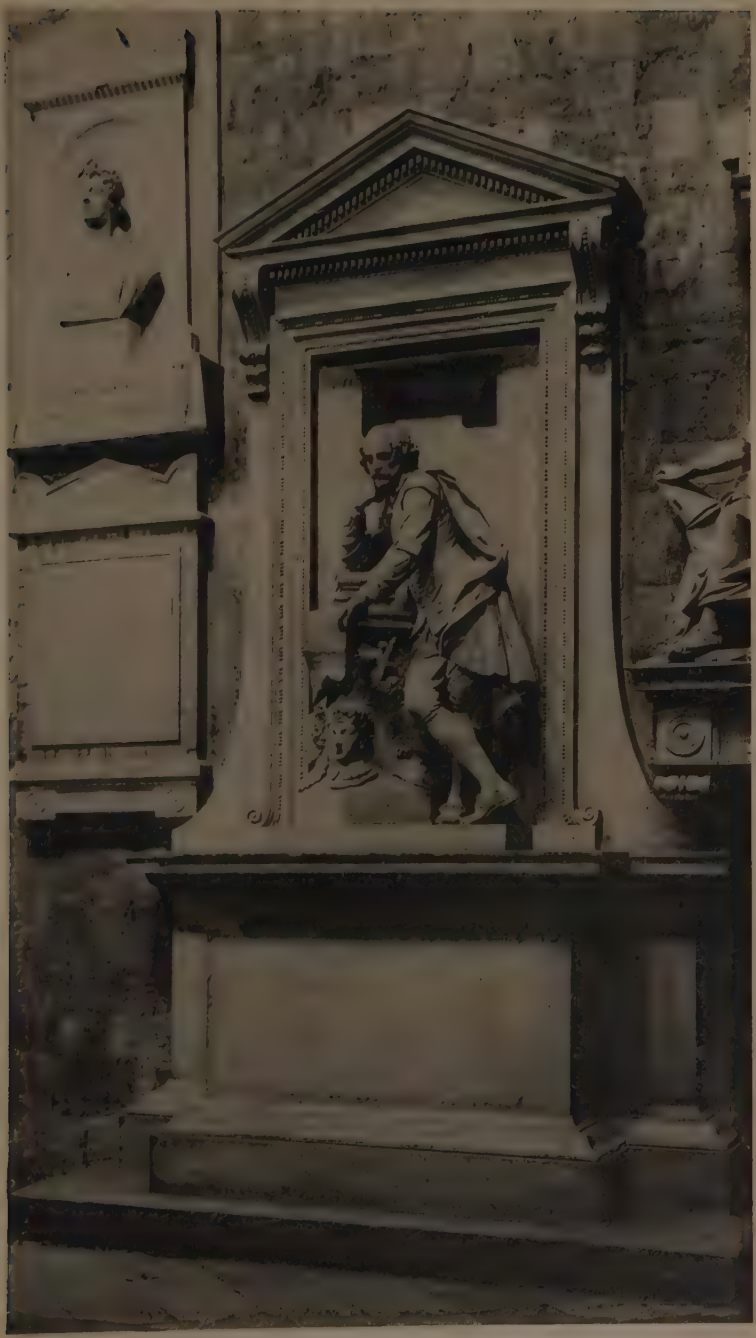


FIG. 44.—SHAKESPEARE. WESTMINSTER ABBEY.
Architect—William Kent. Sculptor—Scheemakers. 1740.

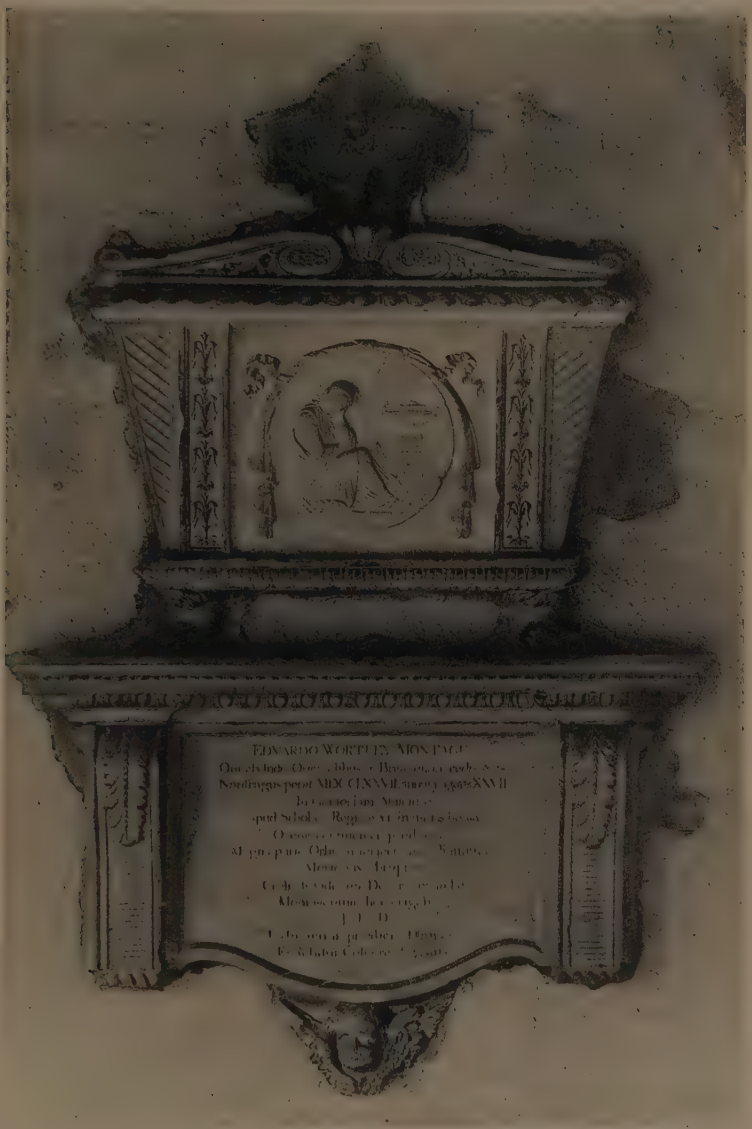


FIG. 45.—EDWARD W. MONTAGU. WESTMINSTER ABBEY CLOISTERS. IN COADE STONE. 1787.

Scheemakers was not a brilliant sculptor, but he did better in association with an architect than when he was left to his own devices. The monument in Westminster Abbey to Shakespeare, set up in 1740, shows him in association with William Kent (Fig. 44). The statue must be dismissed as a somewhat trivial work of art, but Kent's frame for it helps to give sobriety to the combined effect. It is in effect one of his doorway designs made to do duty as a monument.

When we come to the second half of the eighteenth century, it is natural to enquire for monuments which show definitely the decorative influence of Robert Adam. The examples in Westminster Abbey which are known to be by him are not very successful, and give the impression that the sculptor had more to say in their design than the architect. In the Cloisters, however, there is a wall memorial to Edward Wortley Montagu, who lost his life in a shipwreck in 1777, which shows the Adam manner very well. Unfortunately, there is no record as to who designed this very delicate and delightful tablet, with its clever use both of the sarcophagus and urn motifs. Neale and Brayley say that there used to be inscribed at the bottom of this memorial (now no longer there) "Coade's Lithodipyra, London, 1787." Coade was the maker of the

artificial stone with this queer name It was very popular at the time, and was used by Sir William Chambers among other eminent people. Incidentally the now perished advertisement showed that the monument was not put up until 1787 (Fig. 45).

Among the finer monuments of the end of the eighteenth century is that to William Weddell in Ripon Cathedral (Fig. 46). It is undated, but must have been set up about 1793, the year after his death. The bust is by Nollekens, and a replica of it remains at Newby Hall. It is quite certain that Nollekens did not design the very beautiful setting, based on the Choragic monument of Lysicrates, but no record of any architect's name has survived. Robert Adam had died in 1792 and "Athenian" Stuart before that. James Adam lived only until 1794, and in any case was merely a pale shadow of his brother. James Wyatt lived until 1813, but the design is better than might be expected from him. It would not be unreasonable to guess that it was by Nicholas Revett, who lived until 1804.

The great reaction against the licence into which the Baroque movement degenerated was the work of Antonio Canova. He was Bernini's greatest rival, and in the long run his opposition was successful in discrediting the later Baroque. Very typical examples of one of the smaller

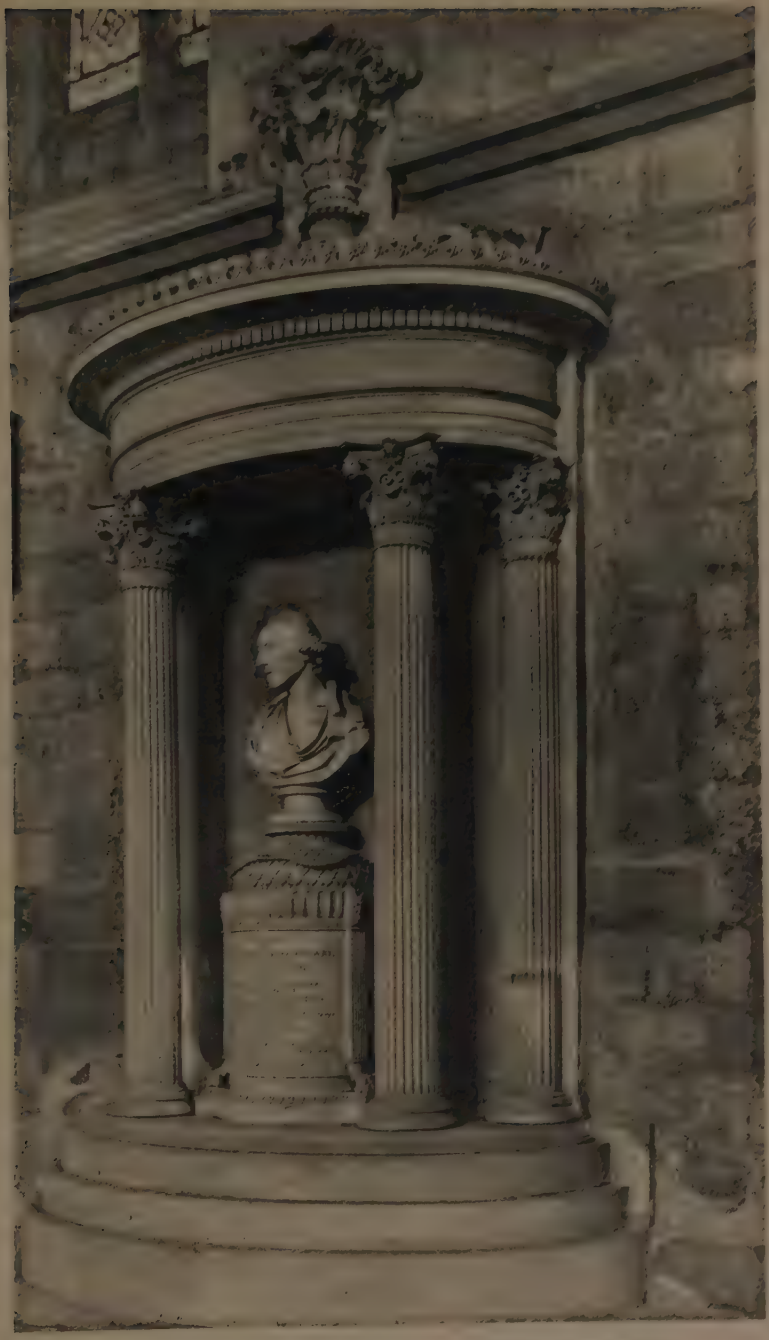


FIG. 46.—WILLIAM WEDDELL. RIPON CATHEDRAL.
WHITE MARBLE.
Sculptor—Nollekens. Architect—unknown. C. 1793.

FIG. 47.—JOHN VOLPATO. CHURCH OF THE APOSTLES, ROME. WHITE MARBLE.
Canova. 1807.

FIG. 48.—DUKE OF DORSET.
WITHYHAM CHURCH.
Flaxman. 1815.

FIG. 49.—DUCHESS OF DORSET.
WITHYHAM CHURCH.
Chantrey. 1825.

monuments by Canova is the memorial to John Volpato in the Church of the Apostles at Rome (Fig. 47). Canova prided himself that he had recaptured the Greek spirit both in its form and in the reticence of its outlook on æsthetic problems. In his larger memorials, however, the sentiment is as dramatic as Bernini's, and the repose is visible only in the form.

Two monuments in Withyham Church, Sussex, one to George John Frederick, Duke of Dorset, dated 1815, by Flaxman (Fig. 48), and the other to Arabella Duchess of Dorset, dated 1825, by Chantrey (Fig. 49), both in white marble, show the immense influence of Canova. They mark the devotion of the sculptors of the beginning of the nineteenth century to restrained Greek detail in the architectural features and to a Greek manner in the handling of the sculpture. Both make use of the emblem of female figures sorrowing over an urn. It may be suggested that Flaxman's is the less attractive of the two. The portrait medallion of the Duke does not seem to have been absorbed quite completely into the scheme of the design. Weeping figures, such as these, when they are the work of serious artists, should be capable of expressing as much feeling as they did in the Greek stelés from which the idea was

borrowed. Appreciation of such work should not be blunted by the recollection of the banal commercial products of the same character which made our cemeteries so dismal in the middle of last century.

Reference must also be made to Flaxman's monument in Westminster Abbey to the Earl of Mansfield, a great Lord Chancellor. It was the first that he executed, and he never did a better one. The massive dignity of the figure set on its bold pedestal is, as Pepys might have said, answerable to the greatness of the subject. It must be admitted that it is too heavy for its surroundings in Westminster Abbey, but it would look well in the more appropriate setting of St. Paul's Cathedral.

One of the most interesting wall tablets in St. Paul's Cathedral is that in memory of Charles Robert Cockerell, who was surveyor to the fabric from 1819 to 1863. It was designed about 1873 by his son, Frederick Pepys Cockerell, and the sculptor associated with him was Fabbrucci. The main idea of a medallion hung against an Ionic column is an appropriate tribute to the fine classical taste and achievement of Cockerell, and though there is practically no unsculptured space, there is no sense of overcrowding (Fig. 50).

The last word in a chapter devoted to monumental design in England must be one of

FIG. 50.—CHARLES ROBERT COCKERELL. ST. PAUL'S CATHEDRAL. WHITE MARBLE.

Architect—Frederick Pepys Cockerell. Sculptor—Fabbrucci. C. 1873.

homage to Alfred Stevens, the creator of our finest military monument, the Duke of Wellington's statue in St. Paul's Cathedral. A volume would be needed to analyse this sumptuous composition, with its wonderful juxtapositions of stone and marble, the majesty of its sculptures and its rich but nowise over-rich architectural detail. It is enough to say here that we may hope that another Alfred Stevens will arise to crown at long last the heroes of the Great War with monumental glory, as Stevens' work was the apotheosis of the greatest English actor in the Napoleonic struggle.

CHAPTER III

THE DESIGNING OF MONUMENTS

Architects and Sculptors—Need for Co-operation—Examples of the Quattrocento of To-day

When it has been decided to set up a monument, the question arises as to who is to design it. If it is to take the form of a simple portrait bust or relief, it is sculptor's work. If it is to be a lettered tablet in a frame or a cenotaph without a figure, it is architect's work, and the only question is the choice of an able artist. Often, however, the monument will be partly sculptural and partly architectural, and in that event it behoves the promoters to take careful thought. In the days of the Italian Renaissance the greater artists plied all the arts indifferently. With them the proverb, *Ars una, species mille*, was a working rule. Donatello and Michelozzo turned indifferently from modelling a figure to designing a church. Michelangelo did both, and showed his greatness equally in his painting of the Sistine

FIG. 51.—ONOFRIO VANNI IN THE SACRISTY OF THE DUOMO, SAN GIMIGNANO.
Benedetto da Majano. Late XV Century.

FIG. 52.—PHILIPPO BRUNELLESCHI. NOW IN MUSEO DI S. MARIA, FLORENCE.
Buggiano. C. 1445.

Chapel, his amazing figure drawings, and even in his poems. This versatility was characteristic of the universal efflorescence of the arts in the Quattrocento and Cinquecento, to which no succeeding century or country can show a parallel.

As far as monuments are concerned, it is necessary to mention only a few examples and their creators. The memorial to Leonardo Bruni in St. Croce, Florence (1444), by Bernardo Rossellino, was merely one work of a man who was a busy architect and military engineer as well as sculptor. Between ten and twenty years later Carlo Marsuppini's wall tomb in the same church was set up by Desiderio da Settignano, who followed Rossellino's conception in the general form of the monument, but invested it with a still more brilliant architectural character.

Save in the case of so outstanding a genius as Alfred Stevens (and in less degree it was true of Leighton and Watts), artists in modern times work otherwise. Perhaps our system of education is in part responsible. Be that as it may, some artists have little understanding of a medium in which they do not practise. This often leads to difficulty and, indeed, to grave artistic failure. In a monument which demands for its success a just balance between its sculptural and

architectural elements, undue emphasis laid on either or a clash of stylistic intention will wreck the harmony of the design. If the architect who devises, let us say, the frame for a delicate portrait in relief employs mouldings of undue vigour or a material which is coarse in colour or texture, the result is inevitably discordant. I remember a portrait of a great eighteenth century painter by a living sculptor, which expressed perfectly the refined urbanity of its subject. Subtly modelled in low relief and translated into white marble, it was instinct with the spirit of the eighteenth century. By some freak of folly the design of the frame was entrusted to an architect wholly out of sympathy with the subject or the age in which he lived. He framed the relief in a pedimented composition of English alabaster heavily Jacobean in character, and its hot colour and coarse mouldings simply destroyed the sculptor's conception. In another case the converse offence was committed. An architect had prepared in his building a series of three panels, moderately recessed, to be filled by two figures flanking a long inscription. The reticent character of the architectural scheme demanded the employment of moderate relief. The sculptor, however, modelled his figures in the round, so that they sprawled

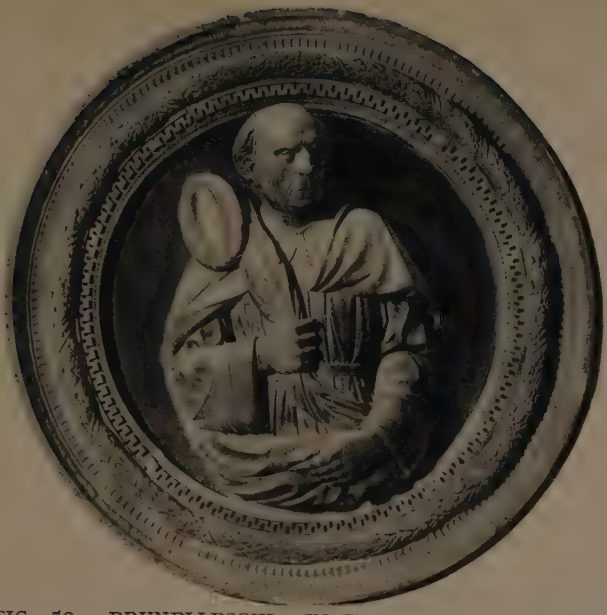


FIG. 53.—BRUNELLESCHI: IN THE DUOMO, FLORENCE.
Buggiano. C. 1445.

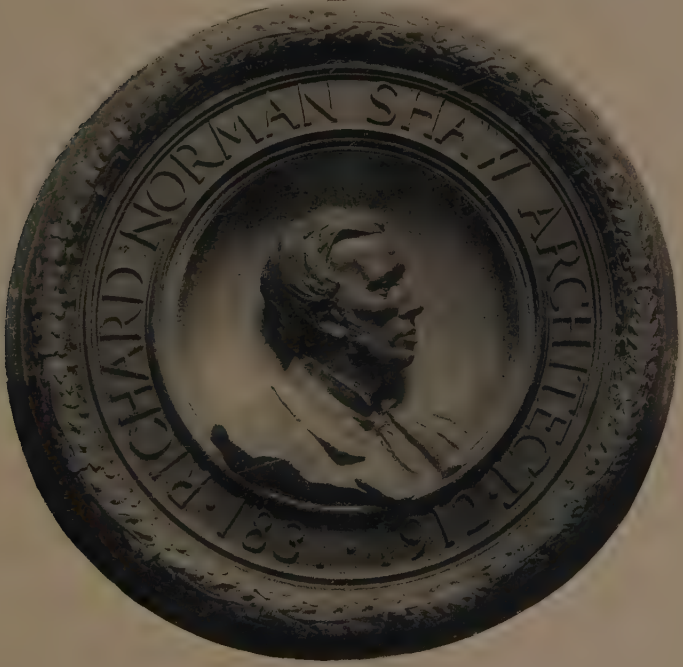


FIG. 54.—NORMAN SHAW. ON RIVER FRONT, NEW SCOTLAND YARD: BRONZE.
Architect—W. R. Lethaby. Sculptor—Hamo Thornycroft, R.A. 1914.

out far beyond their panels and thus confused the plane of the wall. And again, though architects do not claim to, and do not in fact attempt to, model the sculptural elements of the monuments they design, sculptors too often embark gaily on the invention of the architectural elements of compositions for which they are responsible, and, as is natural, ruin their proper work in the process. The way out of these confusions is to be sought in co-operation. Where the main part of the work is sculptural but with important architectural accessories, it should be laid down that an architect skilled in monumental design be associated with the sculptor. By the same token, when the memorial is architectural in the main, but with important sculptured accessories, it should be insisted that the latter be carried out by a sculptor of equal ability. It is important, above all, that the two artists shall be of one mind in their outlook on monumental design, and ready to work together on a basis of give-and-take. Some of the finest works of the Italian Renaissance were the outcome of such intimate co-operation. The tomb of Pope John XXIII in the Baptistery at Florence was the joint work of Donatello and Michelozzo. Both alike were sculptor and architect too, but Donatello's exquisite suavity of sculptural composition was

braced by Michelozzo's colder architectural quality, with the result that the monument is beyond criticism in its kind. In the case of the New Sacristy at Florence, Michelangelo, who designed the building and wrought the tombs of the Medicis, brought both into harmony, but he was Michelangelo, who could say, "I know but one art." Alfred Stevens, a true Florentine who found himself in nineteenth century England, achieved a like unity in his monument to the Duke of Wellington in St. Paul's Cathedral, but he was a man born out of due time, and who can suggest that he has a living peer?

Once it is admitted that the architectural and sculptural elements of a monument must be assimilated into a pervading unity, there is much room for reasonable discussion as to which shall be predominant. The main purpose of sculpture in this connection with architecture was well put by T. L. Donaldson. "Sculpture is necessary to give to every building its proper intensity of feeling." The place chosen for the monument and its precise commemorative purpose will usually be the two chief deciding factors, and more will be said on these points in later chapters. There is obviously nothing possible by way of hard and fast rule, and we can best establish a sound outlook by considering examples, all

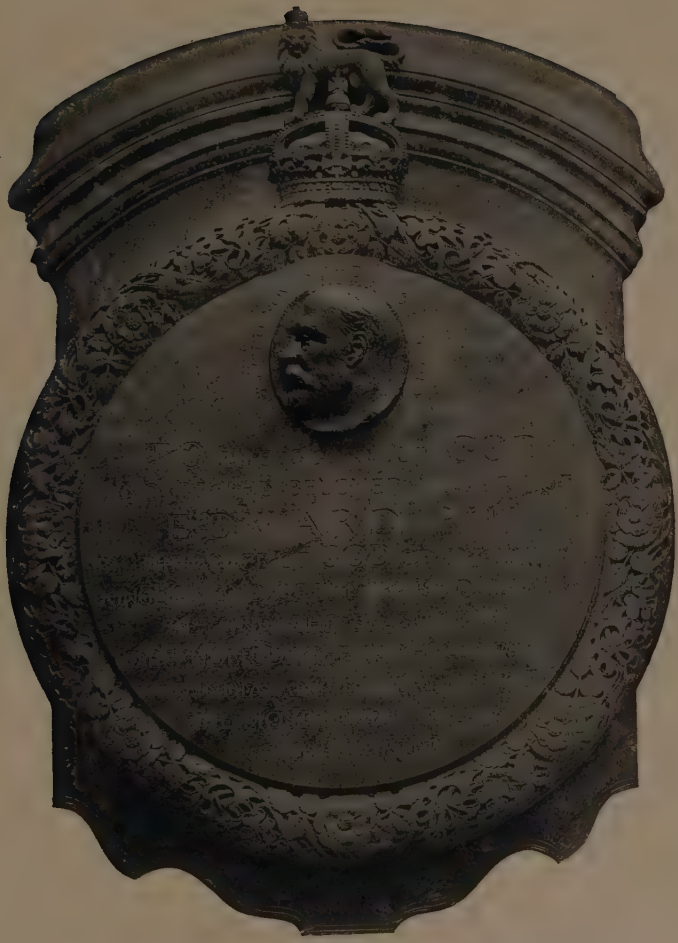


FIG. 55.—KING EDWARD VII MEMORIAL, MARIENBAD.
BRONZE MEDALLION ON MARBLE TABLET.
Architect—W. R. Lethaby. Sculptor—T. Stirling Lee. 1911.

admirable in their kind and differing in the emphasis laid on one or the other element. The two Italian wall memorials shown side by side on page 119 make an interesting contrast. The bust of Onofrio Vanni (Fig. 51) in the Chiesa de la Collegiata, San Gimignano, was the work of Benedetto da Majano, an artist who was sculptor and architect. His aim was brilliant realism in portraiture, and he achieved it. No doubt this is Onofrio Vanni as he lived and breathed, a "Father of the Poor." The portrait is a complete work in its own right and, needing small accessories, was provided only with a niche and a modest frame to bind together the bust and its inscription tablet. Yet the slight emphasis on the framing was not due to lack of knowledge, for Majano was architect of the Strozzi Palace. The bust of Brunelleschi by Buggiano (Fig. 52) is in another category. It is less strikingly personal; there is a hint of classical convention in its handling which seems to demand the greater emphasis of its framing, very appropriate, moreover, to Brunelleschi's great architectural achievement. Each of these treatments is felt to be right in its own different kind, each fitted to its commemorative purpose and justly expressive of its artistic motive.

Another notable work by Buggiano is the portrait of Brunelleschi framed in a round

medallion (page 123). It is in the Duomo at Florence. If it is compared with his other memorial in the Museum (page 119), it will be noticed that much less stress is laid upon the architectural element, and there is no inscription. No doubt, in this case, Buggiano felt that the portrait of Brunelleschi, set under the great dome of his contriving, needed no word to mark its purpose. In the same category of treatment is the modern memorial to Norman Shaw, lately set up on the river front of New Scotland Yard, a building which may justly be considered the master work of that great architect. It is cast in bronze, and was the joint work of Professor Lethaby and Mr. Hamo Thornycroft (page 123). As it is placed some distance from the ground, the lettering is rightly of large size. It is permissible to suggest that perhaps the bust would have been rather more effective if it had been a little larger, so that it filled the central sinking rather more completely. Be that as it may, the memorial is very successful, and it would be only just if great architects were more often commemorated in this appropriate fashion. In this connection the monument to Street in the Great Hall of the Law Courts will be remembered. Another example of a memorial in the design of which Professor Lethaby was associated with a

FIG. 56.—RANDOLPH CALDECOTT, ST. PAUL'S CRYPT. GREY MARBLE: FIGURE OF PAINTED BRONZE.
Alfred Gilbert. C. 1890.

sculptor, in this case Mr. Stirling Lee, is the very interesting example shown on page 127. King Edward VII was well known and much beloved in Marienbad, where he spent many holidays, and it is fortunate that his connection with the town will be remembered by means of so attractive and, it may be added, so typically English a monument.

Among the notable smaller memorials designed by Alfred Gilbert is that to the memory of Ralph Caldecott in the crypt of St. Paul's Cathedral (Fig. 56). The architectural treatment is not wholly satisfactory. The shafts and capitals are of very delicate detail, but they seem to lack a right sense of form. Of the figure nothing too great can be said in praise: it is emblematic in the best sense. Ralph Caldecott has enchanted more than one generation of children, and nothing could be more fitting than the way in which Gilbert's dainty and demure little maiden looks down on the portrait medallion of the artist, which she holds in her hands. The monument is of grey marble with bronze columns, and the figure is of bronze, but painted in natural colours. It is unfortunate that, in the dim light of the crypt, the virtue of the colour scheme is almost wholly lost. Reference may be made to the adjoining monument, by the same sculptor, set up in honour of

Frank M. Holl, R.A. The portrait bust is a brilliant piece of work, but the architectural frame is heavy to the point of being overwhelming.

Among modern memorials in which architect and sculptor—Sir Thomas Jackson, Bart., R.A., and Sir George Frampton, R.A.—have co-operated successfully is the tablet in the chapel of Radley College in memory of old Radleians who fell in the South African War (Fig. 57). The figure of St. George is in bronze and the tablet in alabaster on a backing of Breccia marble. Among the many bronze reliefs modelled by Sir George Frampton is that in honour of General Lockhart (Fig. 59). The portrait is striking, and very charming are the two little subsidiary figures of a knight and lady. In the same category of memorials may be placed the example by Sir William Goscombe John, R.A. (Fig. 58). In this case the whole memorial is of marble, except the little figure of St. George in bronze.

In Figs. 60 and 61 are seen two wall memorials by Mr. F. Derwent Wood, A.R.A., in which the architectural elements are in pleasant unison with the portraits. The fact that Mr. Wood's relief of Mr. North is not *post obit* sculpture suggests that we are too apt to think of such portraits as though they should necessarily be delayed

FIG. 57.—SOUTH AFRICAN MEMORIAL TO OLD RADLEIANS, RADLEY COLLEGE CHAPEL. BRONZE FIGURE; ALABASTER FRAME; BACKING OF BRECCIA MARBLE.

Architect—Sir Thomas Jackson, R.A. Sculptor—Sir George Frampton, R.A.

1903.

FIG. 58. — MARQUESS OF WINCHESTER. AMPORT ST. MARY. WHITE MARBLE AND BRONZE. *Sir William Goscombe John, R.A.* 1905.

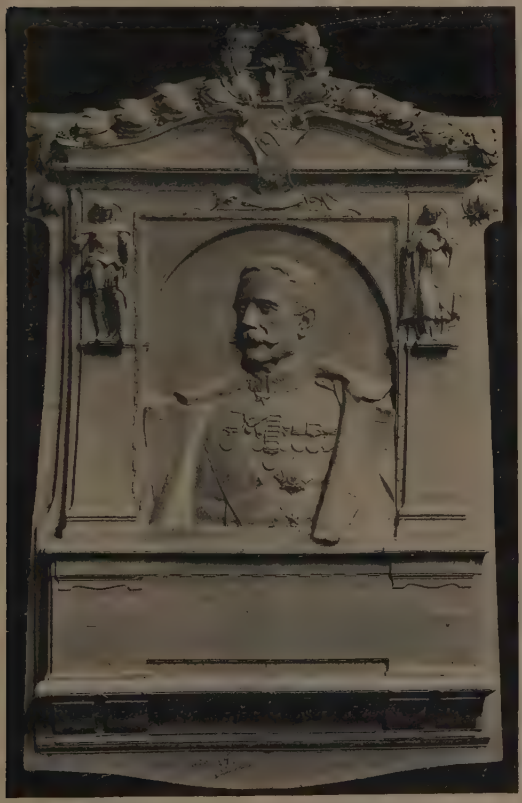


FIG. 59.—GENERAL LOCKHART. PORTRAIT OF MARBLE, FRAME OF BRONZE. ST. GILES CATHEDRAL, EDINBURGH.
Sir George Frampton, R.A. 1909.

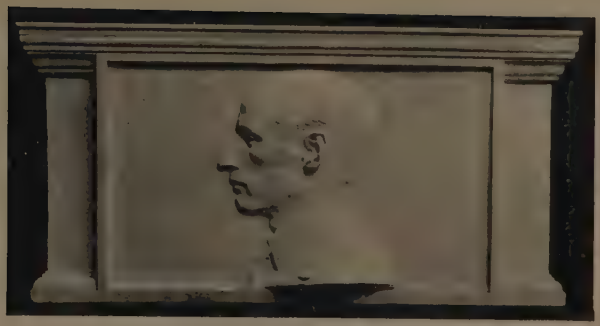


FIG. 60.—PORTRAIT OF R. O. B. NORTH.
F. Derwent Wood, A.R.A. 1903.

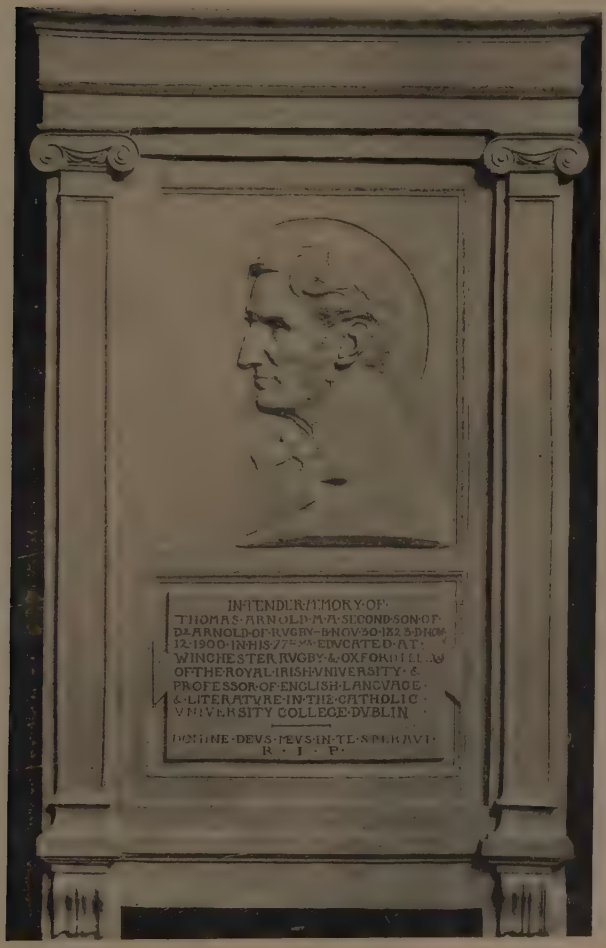


FIG. 61.—THOMAS ARNOLD. DUBLIN UNIVERSITY COLLEGE CHAPEL. WHITE MARBLE.
F. Derwent Wood, A.R.A. 1902.

until after the death of the subject. This is surely a very superfluous idea. It is pleasant to think that in public schools and in other appropriate places, portraits may be set up, when the war is over, of men who have distinguished themselves by acts of peculiar gallantry and have come home to tell the tale. If artistic commemorations of brave deeds are to be postponed, in supposed deference to the modesty of their performers, until the grave has closed over them the younger generation, whom we most wish to affect by such memorials, will have passed on and forgotten. When the man himself comes to die in old age the record of his service will be among the limbo of things out of mind. The idea that the deeds of none but dead men should be commemorated is one of those English ideas which might well be revised.

The two examples of wall tablets, given side by side in Figs. 62 and 63, show portraits in relief by Mr. A. Bertram Pegram, with a somewhat elaborate frame for the Orville Platt memorial and a simpler treatment for the Armstrong portrait. In the former Mr. Pegram was working in association with the architects of the building. The general outlines were first agreed, and Mr. Pegram then modelled the ornament of the frame as well as the portrait. The Armstrong memorial is

wholly the work of Mr. Pegram, and expresses a more definite unity. Special reference must be made to the attractive raised lettering which Mr. Pegram has employed on both memorials: it is the more pleasant to make this note because sculptors' lettering sometimes leaves a good deal to be desired.

As an example of a sculptor's memorial, in which it is obvious the co-operation of an architect was not indicated, we may turn to Mr. John Tweed's relief to the memory of Sir Henry Jenner Scobell (Fig. 64). There is much to be said for the elimination of architectural features, except, as in this case, a simple marble frame. At least it avoids the difficulty which sometimes arises out of the vexed question of styles.

One of the most interesting among the smaller memorials in the crypt of St. Paul's is the head of Henley by Rodin, placed in a niche designed by the sculptor himself. The setting is effective and interesting (Fig. 65). The sinking employed is a successful device. Heads and busts are difficult to place, and if put on brackets or consoles on the face of the wall, they are apt to look spotty. Often, however, the architectural scheme demands the setting of a bust on the face of the wall. The example shown in Fig. 66, by Mr. F. Lynn Jenkins, shows a good

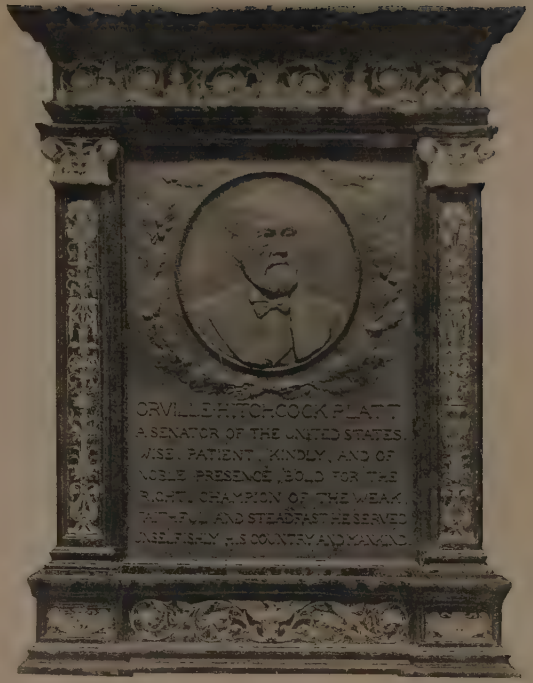

ORVILLE HITCHCOCK PLATT
A SENATOR OF THE UNITED STATES
WISE, PATIENT, KINDLY, AND OF
NOBLE PRESENCE, BOLD FOR THE
RIGHT, CHAMPION OF THE WEAK
FAITHFUL AND STEADFAST HE SERVED
UNSELFISHLY HIS COUNTRY AND MANKIND

FIG. 62.—ORVILLE PLATT. IN THE GUNN MEMORIAL LIBRARY, WASHINGTON, U.S.A. BRONZE PANEL. ALABASTER FRAME.
Sculptor—A. Bertram Pegram.
Architects—Rossiter and Wright. 1907.

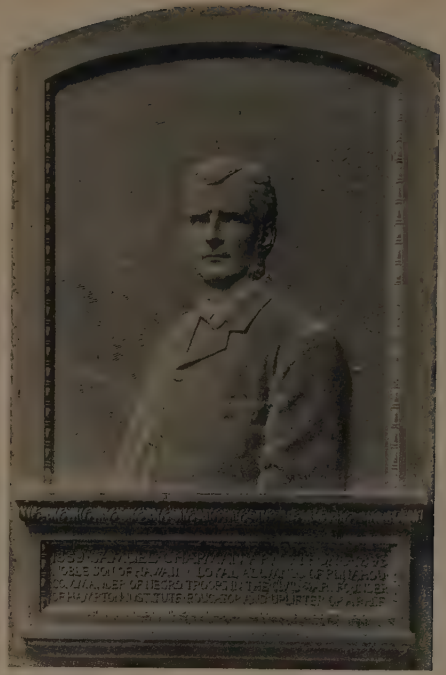


FIG. 63.—S. C. ARMSTRONG. PUNAHOU COLLEGE, HONOLULU. BRONZE.
Sculptor—A. Bertram Pegram.
1911.

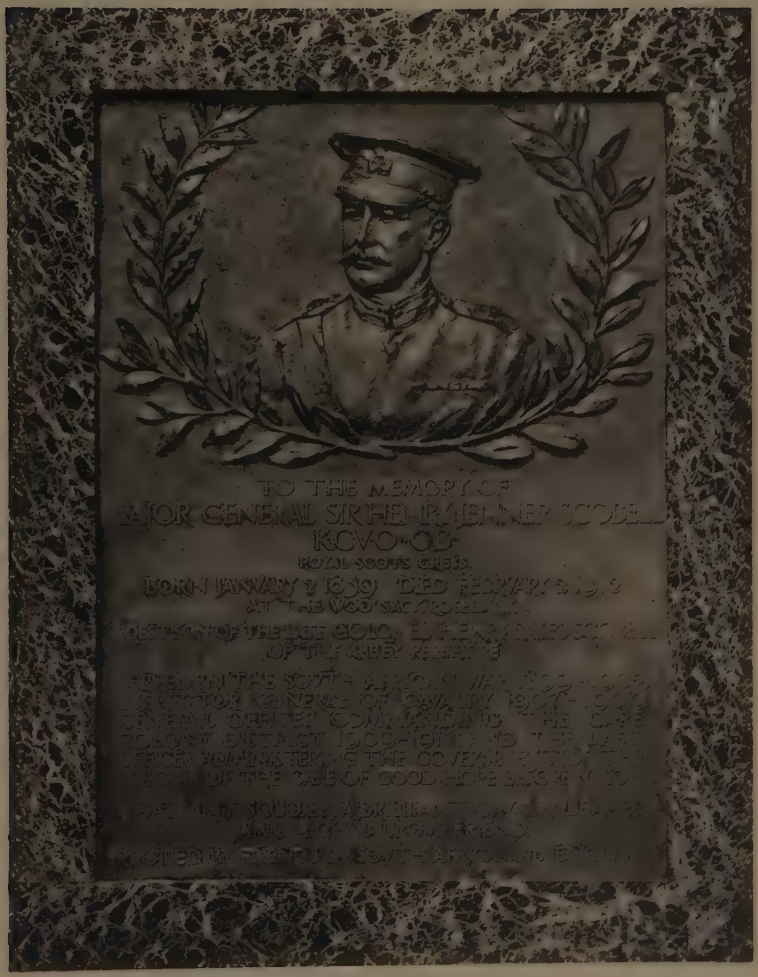


FIG. 64.—SIR HENRY J. SCOBELL. ST. GEORGE'S CATHEDRAL, CAPE TOWN. BRONZE TABLET, MARBLE FRAME. *John Tweed.* 1915.

FIG. 65.—W. E. HENLEY. BRONZE HEAD IN STONE NICHE. ST. PAUL'S CRYPT.
Auguste Rodin. 1904.

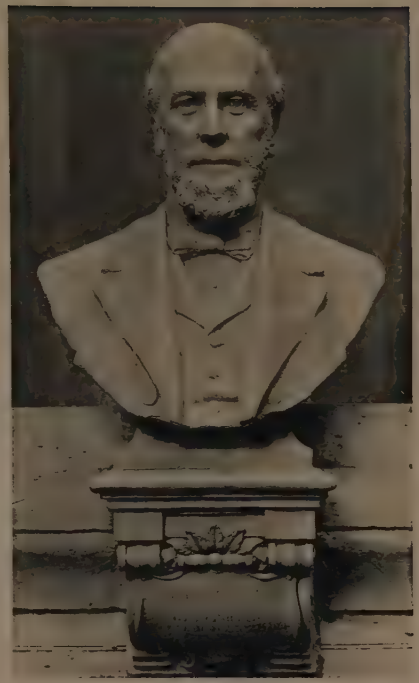


FIG. 66.—EDWARD PEMBROKE.
BALTIC EXCHANGE, E.C.
Sculptor—F. Lynn Jenkins.

FIG. 67.—C. MITCHELL, LL.D.
JESMOND TOWERS, NEWCASTLE.
Architect—T. R. Spence.
Sculptor—George Simonds.

relationship between the console and the moulding on the wall.

In a building of Gothic character, a bracket gives opportunity for introducing a rich piece of craftsmanship, as Mr. T. R. Spence has done with the bust of Dr. Mitchell. This portrait, modelled by Mr. George Simonds, rests on a wrought-iron bracket which accords well in character with the carved oak screen against which it is placed at Jesmond Towers, Newcastle-on-Tyne (Fig. 67).

The memorial work done jointly by Mr. Allan G. Wyon and Mr. Basil Oliver shows the admirable results of sculptor and architect working together. In the case of the tablets shown in Figs. 68 and 69, *i.e.*, those to the late Ernest Crofts and to E. F. Trevelyan, the portraits fit in a perfectly natural way into their frames, and there is a definite and right relation between the relief of the sculpture and the projection of the frame mouldings. Both memorials are in slightly polished Hopton Wood stone, with portraits in bronze, and in the case of the Crofts tablet, the heraldic achievement is painted in its proper tinctures.

From the illustrations of this chapter the reader will be able to judge as to whether greater success follows the co-operation of architect and sculptor, where architectural

elements play an important part in the complete scheme. This much, however, may plainly be said—if a monument is to be set up in a building of any pretensions to character, the last word in its general treatment and placing should be with the architect, who is accustomed, *if he be an artist*, to consider a building as an organic whole, and not as an aggregate of features.

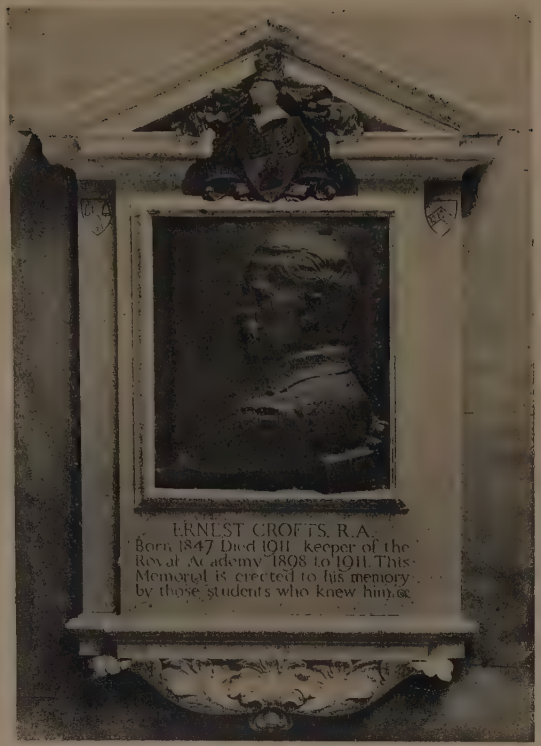

ERNEST CROFTS, R.A.
Born 1847 Died 1911 Keeper of the
Royal Academy 1898 to 1911. This
Memorial is erected to his memory
by those students who knew him.

FIG. 68.—ERNEST CROFTS. 1912.

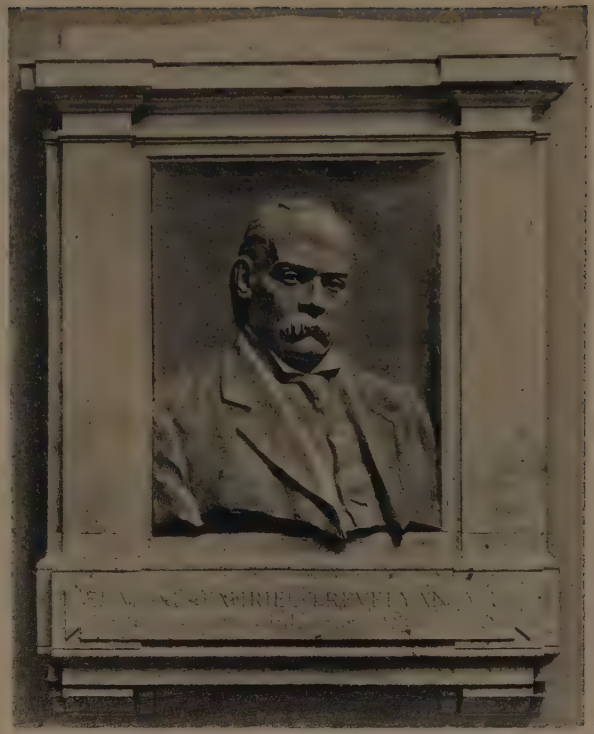


FIG. 69.—E. F. TREVELYAN. 1914.

BOTH IN HOPTON WOOD STONE AND BRONZE.

Architect—Basil Oliver. Sculptor—Allan S. Wyon.

CHAPTER IV

THE SETTING OF MONUMENTS

Nelson's Tomb in St. Paul's—Crowding of Tablets—Monuments on Outside Walls—Gilbert's Memorial to Fawcett

> To those
> Who worship, here are altars for their beads;
> And they who feel for genius may repose
> Their eyes on honoured forms, whose busts around them close.
>
> —*Byron.*

A good memorial may easily lose half of its merit, or even become an eyesore, if it is placed ill in relation to its surroundings. By the same token a mediocre composition may take on considerable charm if it is well disposed.

One of the most impressive memorials in England, impressive by reason of the greatness of the man commemorated, the interest of the tomb itself, and the nobility of its setting, is the sarcophagus of Lord Nelson in the crypt of St. Paul's Cathedral (Fig. 70). When the body of the hero arrived in England from Trafalgar Bay and the question of his burial arose, the Government remembered an unused sarcophagus which lay at Windsor Castle. Cardinal Wolsey, like many another great man

of his day, wished to make sure in his lifetime that he would receive fitting sepulture and caused Benedetto da Rovezzano to carve him a tomb, which is often ascribed wrongly to Torregiano. The Cardinal's sudden fall from the favour of Henry VIII and his death in disgrace were the cause of his being buried humbly in the Abbey Church at Leicester. Rovezzano's tomb therefore remained unoccupied until it was set up at the central point of St. Paul's crypt, under the dome, on a marble base in which Nelson's body was laid. No fault need be found with the simple Roman lettering of his name, and, indeed, it was with a noble reticence that they omitted any words of praise. Less fortunate was the addition of the ill modelled coronet lying on a cushion, which now surmounts the sarcophagus. Set in its ring of pillars, however, the monument as a whole is of unforgettable simplicity. A word of praise must also be given to the massive sarcophagus of the Duke of Wellington which occupies the other point of honour in the crypt a little further east. The tomb was designed by Penrose from a sketch made by C. R. Cockerell. The huge bulk of Cornish porphyry and granite and the splendidly massed emblems of war finely express the character of the great Duke.

FIG. 70.—NELSON'S TOMB. ST. PAUL'S CATHEDRAL CRYPT.
Sarcophagus by Rovezzano. C. 1525.

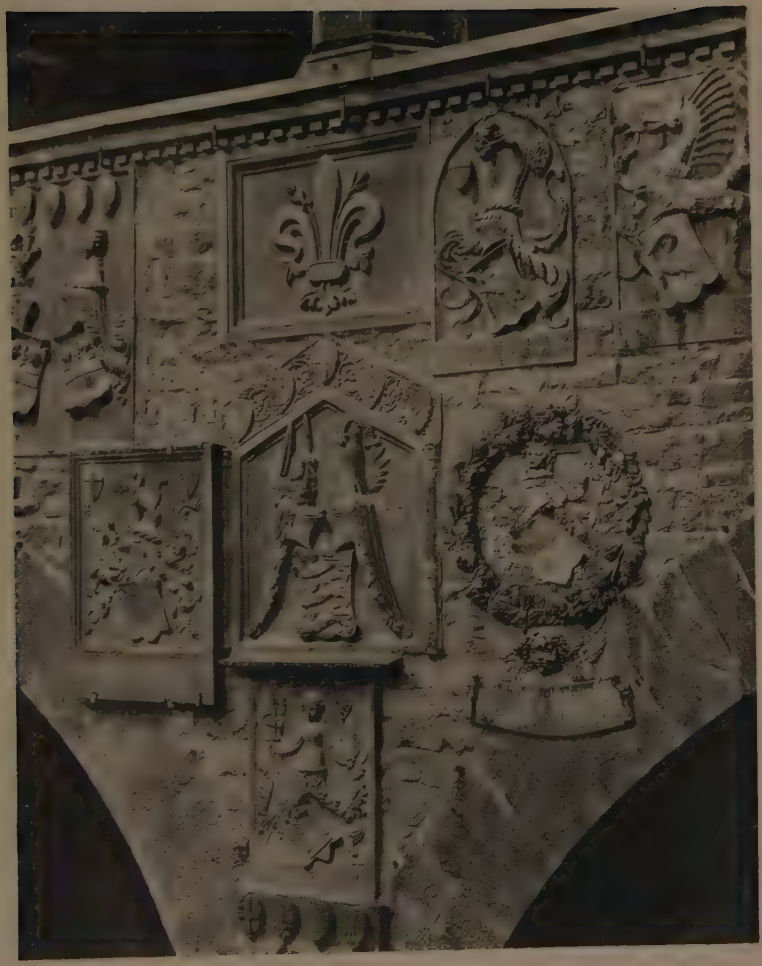


FIG. 71.—HERALDIC TABLETS. NATIONAL MUSEUM, FLORENCE.

When we turn to the more ordinary problem of the setting of memorial tablets it must be admitted that an excess of them in one place confuses the value of plain wall surfaces and is destructive of the architectural effect of the building. If this complaint be examined, however, it will often be found to amount to no more than a disapproval of the design of the tablets themselves. A notable example of crowding is to be seen in the arcading of the Museo Nazionale at Florence (Fig. 71). The heraldic tablets are placed with only a very casual symmetry, but they are so delightful in themselves that the building gains rather than loses by their presence. It is no doubt possible to have an excess even of beautiful subjects of this kind, but it will be time to complain of excess when beauty of treatment has become a commonplace.

In the case of buildings which are themselves of a memorial nature, it is a good thing to provide a reasonably prominent tablet with an inscription setting forth the facts. It may be suggested that this course flagrantly disregards the gospel rule of anonymity in giving, but on the other hand it is good that we should be reminded of the piety of benefactors. This kind of memorial was never better understood than in the sixteenth and

seventeenth centuries. Two good examples are to be seen at the Hospital, Corsham, Wilts (Fig. 72), where a fine coat of arms is set above an inscription and enclosed in a brave architectural frame.

It is impossible to lay too great a stress upon the need that a monument should be designed to fit its place. It is also necessary to protest against the limitations often enforced upon the designer by the allotment to him of a space inappropriate to the type of memorial intended. I do not know whether Alfred Gilbert, from whose master hand came the memorial to Henry Fawcett in Westminster Abbey, was satisfied with its position, but I am sure none of his admirers can be. Very keen-eyed visitors *might* detect in what is known as the Old Baptistery, or sometimes as Little Poets' Corner, at the south-west corner of the nave, a row of little figures, and above them a head, set in the top of one bay of the arcade. (I say *might* rather than *may*, because the space is now railed off as a store for vestments!) The seven figures are of an exquisite delicacy and beauty, and must be regarded rather as the sumptuous work of the jeweller than as examples of monumental sculpture. They have all the richness and fineness which we associate with the name of Benvenuto Cellini, but interpreted

FIG. 72.—ARMS AND INSCRIPTION ON PORCH OF THE HOSPITAL, CORSHAM, WILTS. 1668.

FIG. 73.—HENRY FAWCETT. THE OLD BAPTISTERY, WESTMINSTER ABBEY. BRONZE, SILVER AND PRECIOUS STONES.
Alfred Gilbert. 1886.

in a Gothic spirit. The head of Fawcett, modelled in the round and cast in bronze, is set in a gilt plate studded with turquoises. Once there were also a number of garnets, but these have unanimously disappeared. Many of the cartouches in delicate filigree work below the figures are loose. At the time of King Edward's Coronation the banner held by *Fortitude*, one of the figures, was damaged: soon after it was "collected." An offer to replace it from an admirer of Gilbert was ignored. Below the row of figures is a plate lettered in colours and decorated with two exquisite little medallions. This part is so delicate in detail, however, that it was useless to attempt to show it in the illustration (Fig. 73).

Gilbert showed extraordinary certainty of touch in the way he filled the space at his disposal. The pity is that the space accorded to him was the wrong one, but this could be righted. It is to the discredit of the authorities of the Abbey that this masterpiece should be set where not one visitor out of ten thousand has ever seen it or known what he has missed, and where no one can see it now.

If it were moved to a space of like shape, where the vergers could keep it under observation and save it from wanton damage, the public could see it also. It might well change

places with some eighteenth century memorial of no merit, either artistic or personal, which would make a more suitable background to the collection of vestment furniture now there. Among the older monuments in the Abbey which show great skill in their design with reference to the arcading, one of the best is the Casaubon (Fig. 74). Nicholas Stone was evidently concerned to make the best of the trefoiled head of the arcade into which he had to fit his work, and was not guilty of the merciless cutting away which was too often done both before and after his day.

It will often happen that the interior of a building, or the circumstances in which a particular memorial is set up, will suggest the advisability of excluding sculptural elements from the design and of restraining it within plain architectural lines. This may especially be the case when the particular purpose of the memorial is to find a place for a long inscription. In such a case, inspiration may be found in the study of architectural features which in themselves had no memorial intention. Michelangelo's treatment of the sunk panels over the doors of the Sacristy at Florence (Fig. 75) is full of dignified suggestion.

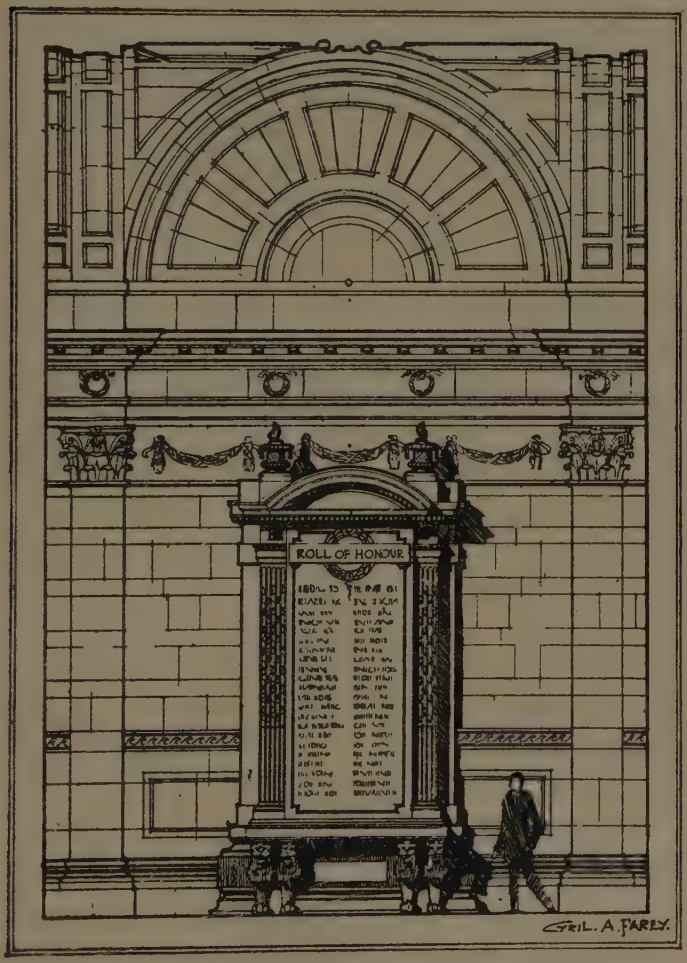
The unexecuted design by Mr. Cyril Farey shown in Fig. 76 is an example of the right

FIG. 74.—ISAAC CASAUBON. WESTMINSTER ABBEY. BLACK AND VEINED-WHITE MARBLES.
Nicholas Stone. 1634.

FIG. 75.—PANELLED SPACE OVER CORNER DOOR IN THE NEW SACRISTY, SAN LORENZO, FLORENCE.
Michelangelo. 1520—1525.

'Tis not, these centuries four, for nought,
Our European world of thought
Hath made familiar to its home
The classic mind of Greece and Rome;
In all new work that would look forth
To more than antiquarian worth,
Palladio's pediments and bases,
Or something such, will find their places.

A. H. CLOUGH.



76.—DESIGN FOR MONUMENT IN A TOWN CHURCH.
Cyril A. Farey.

placing of a memorial well proportioned with reference to the building in which it is placed. Mr. Farey has assumed the classical interior of a town church and has adapted his monument to the bay with considerable skill.

The finest public school memorial put up after the South African War is at Eton. It consists of a large building containing a school hall and library, and was designed by Mr. Laurence K. Hall and Mr. Sidney K. Greenslade. For the purpose of this book the interesting feature of the building is the method employed for recording the names of those Etonians who fell in the war. In the school hall one of the bays is occupied by the panelled composition shown in Fig. 77. It is a work of great richness, and a definite point of interest was given to it by taking the opportunity to use it as the background for a bust of Queen Victoria. The names are carved on long panels on either side of the bust. In front of it is a case with glazed top, in which is treasured the manuscript Roll of Honour written by Mr. Graily Hewitt. The architects are to be congratulated on having so arranged the design that the long lists of names take their place reasonably as an organic part of the architectural scheme.

For monuments of a more imposing sort, such as free-standing tombs, no doubt the best

FIG. 77.—ROLL OF HONOUR. ETON MEMORIAL (SOUTH AFRICA). IN OAK.
Architects—L. K. Hall and S. K. Greenslade. 1908.

way is to provide for them a separate setting, as was done in mediæval times by means of chantry chapels. The monument then becomes the chief feature of the architectural scheme. A good modern example of this treatment is to be seen at Christ Church, Port Sunlight. The recumbent effigy of the late Lady Lever, wife of Sir William Lever, was modelled by Sir William Goscombe John, R.A. It is placed in an open porch, added for the purpose to the west end of the church, to the design of Mr. Segar Owen and the late William Owen. The effigy and the figures of the two children who crouch at the foot are of bronze ; the tomb itself of green marble. In executing the monument the sculptor chose as models two children from the industrial classes, so that the figures might be typical of the Port Sunlight children, with whom Lady Lever was a great favourite.

Burials within church buildings which are for the assembly of the living are out of harmony with the religious feeling of to-day, save in great national buildings like the Abbey, where historical precedent lends a sanction to a practice not easily defensible.

The arrangement at Port Sunlight is a happy compromise. The grave and the monument over it are outside the church, but associated with it so closely that the sense of the protection of the sanctuary, spreading over

quick and dead alike, remains valid and convincing. The success of the monument is due in part to the tomb enclosure not being an afterthought. When the architects first designed the church they provided for it, but it was not built until 1913, after the death of Lady Lever. Space is left within the enclosure for another similar monument.

FIG. 78.—TOMB OF LADY LEVER IN OPEN PORCH. CHRIST CHURCH, PORT SUNLIGHT. MONUMENT OF BRONZE AND GREEN MARBLE.
Sir William Goscombe John, R.A. 1914.

CHAPTER V

THE QUESTION OF STYLES

Freedom for the Designer—Character of the Person Commemorated—Praying Figures—Gothic and Renaissance Treatments, Early and Late—The Greek Revival

THE discussion of architectural styles is not now carried on with the savage enthusiasm which was characteristic of the Gothic Revival. Few now claim that any architectural manner of a classical sort is unchristian and unfitted for church design, but there are some who still feel discomfort at the use of classical forms in a Gothic church. They point to the disfigurement of Westminster Abbey by the crowd of eighteenth century and later monuments as proof that a Gothic church should not thus be mishandled. There is the muttered demand that these accretions should be cleared away, so that the mediæval majesty of the Abbey may once more be revealed in untainted splendour. Bitter complaint is made of the damage done to the arcading, some of which was cut away for the fixing of some

ponderous sensationalism in marble. We may feel considerable sympathy with this attitude, but as a definite policy it needs to be resisted. Where would it stop? Who is to be the judge of what shall go and what remain? If the eighteenth century sculptor was sinful in cutting away Gothic work to take the soaring background of his pyramid of marble, what shall we say of Nicholas Brigham who in 1556 or thereabouts cut away the arcading in the south transept to take the cenotaph to Chaucer? Is the memorial to the Father of English Poetry (itself a second-hand tomb!) to go that we may restore some thirteenth century arcading? This question answers itself and all others of the same sort.

Not the Abbey alone, but all our churches, great and small, are frozen history, and their very uglinesses are to be guarded from the gusts of æsthetic fashion. Who knows what will most be admired a century hence? The wheel of taste revolves, and perhaps the visitor of 2015 will reserve his warmest praises for the sculpture of Roubillac and Bacon. As George Simonds wrote, "If we put up any sculpture and do not like it, we have a perfect right to pull it down, but we have no right to destroy the work of our forefathers."

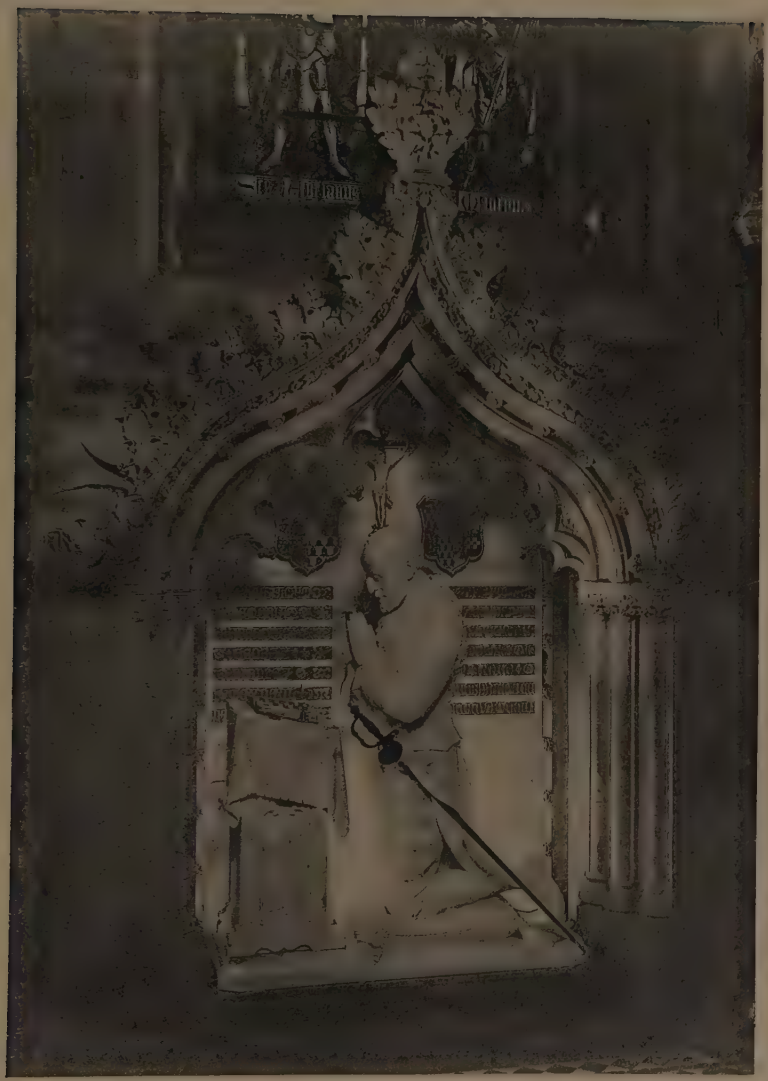


FIG. 79.—HONBLE. FRANCIS MEYNELL. RED STONE, WITH FIGURE AND BACKGROUND IN WHITE ALABASTER. HOAR CROSS CHURCH, BURTON-ON-TRENT.
Cecil G. Hare. 1912.

Because, then, we must respect the outlook of our more recent forbears, so we are entitled to claim respect for the shape which our own convictions give to modern monuments, which in turn will be the mirror for future generations of the æsthetic temper of to-day. It seems unreasonable, therefore, that the form and character of a new memorial shall be dictated by the style of the old building in which it is set up. That is not to deny the necessity for making it in general harmony with its surroundings, which is indeed an elementary canon of architectural decency. Choice of style will be determined by several factors, *e.g.*, (1) the character of the person commemorated, (2) the æsthetic outlook of the artist employed, and (3) the nature of the materials available and appropriate, as well as (4) the nature of the surroundings, in which the memorial must take its place faithfully and naturally.

We may take the memorial shown in Fig. 79 as illustrating the point about the character of the person commemorated. The Hon. Francis Meynell was, like others of his family, a great benefactor to the Church, and a man of marked personal piety. It was therefore appropriate that Mr. C. G. Hare should adopt a devotional motif for the memorial set up to him in Hoar Cross Church,

Burton-on-Trent, and there was none more fitting than the representation of the deceased as kneeling at a prie-dieu. The old difficulty of modern costume was well avoided by showing Mr. Meynell clad in Court dress. There was a good reason that the memorial should take a mediæval form, namely, that the church was one of G. F. Bodley's most important works, and it was appropriate that Mr. Hare should follow the Bodley tradition. The monument is in red stone, with the figure and background in white alabaster. It may be of interest to make some notes on the leading idea employed for this memorial.

One of the interesting questions in the development of the funeral monument is the earliest date to which we can ascribe the use of the kneeling figure of the person commemorated. I do not know of any mediæval English example. The motive was probably derived as follows: In the fourteenth century on the Continent people set up a wall tablet with a sculptured relief of some devotional subject, such as the Virgin and Child, the memorial purpose of the monument appearing only in a brief inscription. After a time the person commemorated was introduced as a kneeling figure, in the same manner as donors were represented in pictures used as altar pieces, etc. In Tournai Cathedral

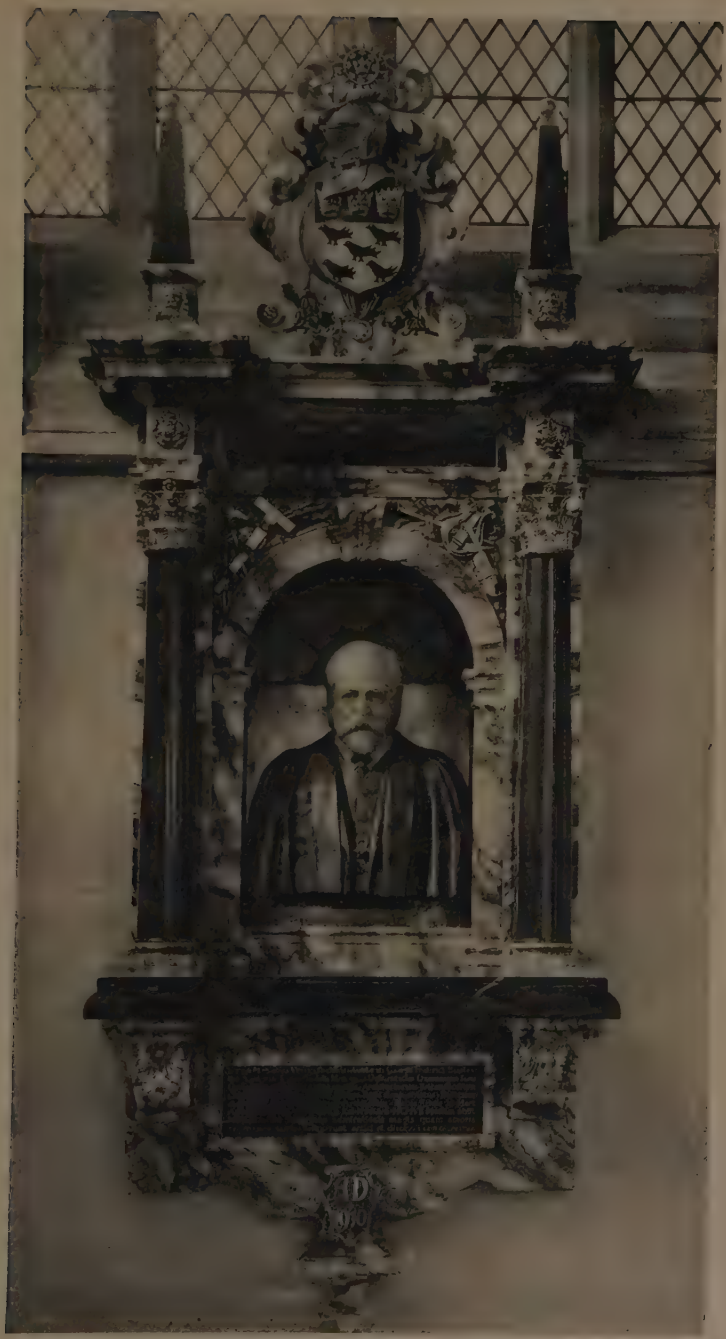


FIG. 80.—TO GEORGE FREDERICK BODLEY, R.A. HOLY TRINITY CHURCH, KENSINGTON. ALABASTER, RED AND BLACK MARBLES. 10FT. 6IN. BY 3FT. 6IN.
Architect—Edward Warren. Portrait bust by Thomas Murphy, Junr. 1911.

there is a monument to Jacques Isach dated 1401, in which Isach and his wife kneel to the Virgin and Child. In the Cottrel monument, dated 1395, the husband and wife are accompanied by their children in the same fashion as in an English Jacobean monument. At Basecles, there is a memorial of 1407 in which the man has just dismounted from his horse and holds it by the bridle as he kneels. It is worth noting that Koechlin, in "La Sculpture Belge," claims that these monuments are the forerunners of the realism of Van Eyck and his school. There are wall tablets at Ranshofen, Laufen and Ratisbon, the work of Nicholas Leyden in the fourth quarter of the fifteenth century, in which a devotional subject is associated with the kneeling figure. In the Frauen Kirche, Nuremberg, there is a wall memorial of 1500 by Adam Kraft, the subject of which is simply the Coronation of the Virgin, without a kneeling figure, but with an inscription to Hans Rebeck. In the Munich Museum is a similar tablet, of the school of Vischer, to Christ and His Mother. It served as a memorial to Palgrave Otto Heinrich, and is dated 1543. These instances are cited to show how much more persistent abroad than in England was the devotional element in memorial design. The next development was to omit the Virgin and

Child or other devotional element of the monument and to leave the kneeling figure as the chief feature. This may be seen in the very beautiful figure of Don Juan de Padilla kneeling at a prie-dieu, now in the Burgos Museum. It came from the Abbey of Fres del Val and belongs to the end of the fifteenth century.

The memorial to George Frederick Bodley, R.A. (page 187), in Holy Trinity Church, Kensington (one of his own works), is also appropriate to the man. The architectural treatment adopted by Mr. Edward Warren developed from the character of the coloured bust, which was modelled and carved by Mr. Thomas Murphy, jun. G. F. Bodley was a collateral descendant of the great Bodley, whose name is enshrined imperishably in the great Library of Oxford University. Mr. Murphy was evidently influenced by the memory of that great Elizabethan in the treatment of the bust, which shows his subject in the robes of a D.C.L. There is no doubt that G. F. Bodley would have appreciated what is in effect, though perhaps not in intention, a tribute to his interest in historical English art. Mr. Edward Warren has caught the spirit of the sculpture in his architectural frame, which is not too markedly classic for a Bodley church, and by reason of its material

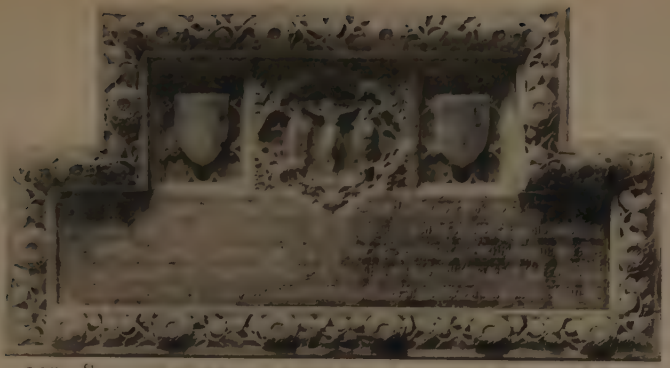


FIG. 81.—FREDERICK BULLEY. MAGDALEN COLLEGE, OXFORD. ALABASTER.
Thomas Garner. 1886.

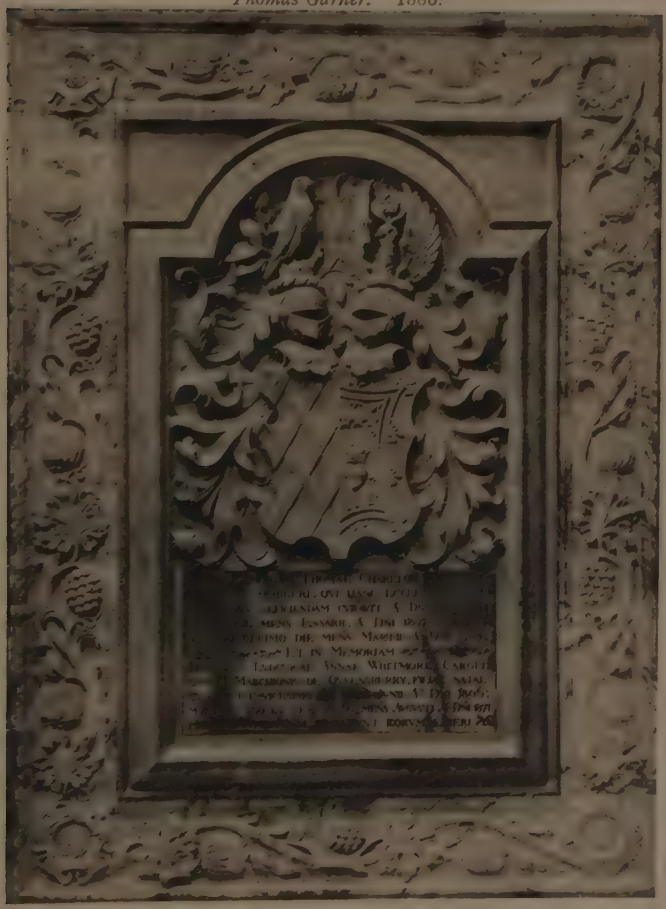


FIG. 82.—T. C. WHITMORE. ARMS IN RED CORSHILL STONE, ALABASTER FRAME.
Thomas Garner.

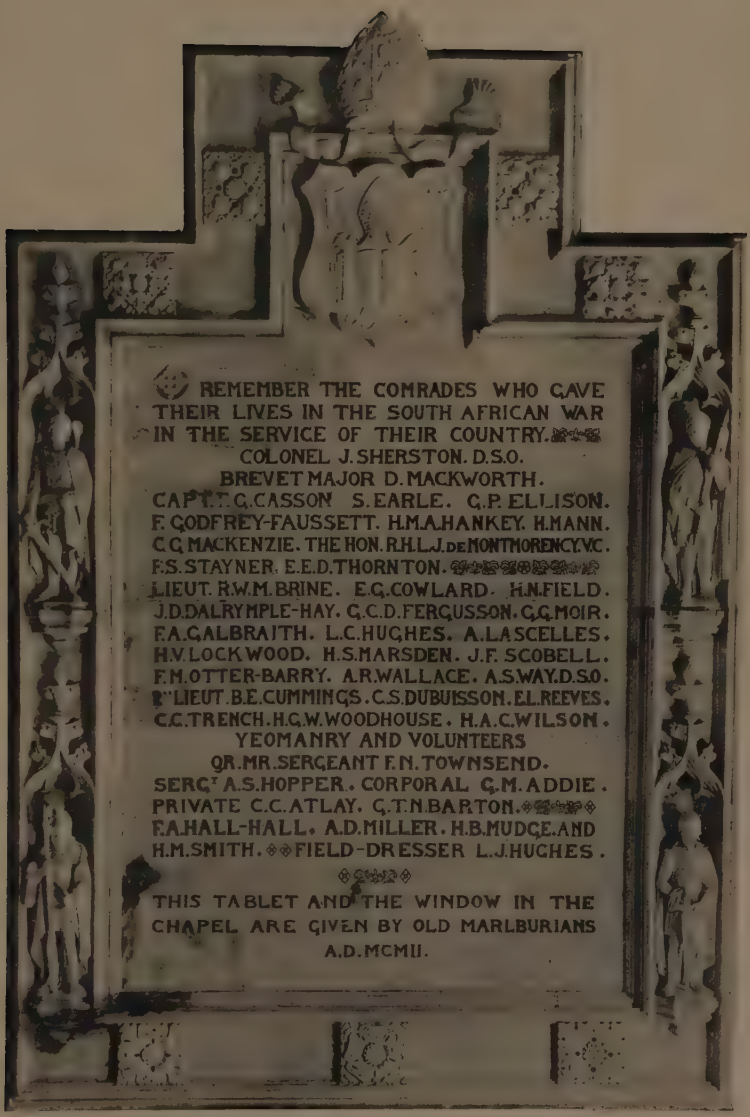

REMEMBER THE COMRADES WHO GAVE
THEIR LIVES IN THE SOUTH AFRICAN WAR
IN THE SERVICE OF THEIR COUNTRY.
COLONEL J. SHERSTON. D.S.O.
BREVET MAJOR D. MACKWORTH.
CAPT. T.G. CASSON S. EARLE. G.P. ELLISON.
F. GODFREY-FAUSSETT. H.M.A. HANKEY. H. MANN.
C.G. MACKENZIE. THE HON. R.H.L.J. DE MONTMORENCY. V.C.
F.S. STAYNER. E.E.D. THORNTON.
LIEUT. R.W.M. BRINE. E.G. COWLARD. H.N. FIELD.
J.D. DALRYMPLE-HAY. G.C.D. FERGUSSON. G.G. MOIR.
F.A. GALBRAITH. L.C. HUGHES. A. LASCELLES.
H.V. LOCKWOOD. H.S. MARSDEN. J.F. SCOBELL.
F.M. OTTER-BARRY. A.R. WALLACE. A.S. WAY. D.S.O.
LIEUT. B.E. CUMMINGS. C.S. DUBUISSON. E.L. REEVES.
C.C. TRENCH. H.G.W. WOODHOUSE. H.A.C. WILSON.
YEOMANRY AND VOLUNTEERS
QR. MR. SERGEANT F.N. TOWNSEND.
SERG.T A.S. HOPPER. CORPORAL G.M. ADDIE.
PRIVATE C.C. ATLAY. G.T.N. BARTON.
F.A. HALL-HALL. A.D. MILLER. H.B. MUDGE. AND
H.M. SMITH. FIELD-DRESSER L.J. HUGHES.
THIS TABLET AND THE WINDOW IN THE
CHAPEL ARE GIVEN BY OLD MARLBURIANS
A.D. MCMII.

FIG. 83.—SOUTH AFRICAN MEMORIAL. MARLBOROUGH COLLEGE. ALABASTER.
Architect—G. F. Bodley, R.A. 1902.

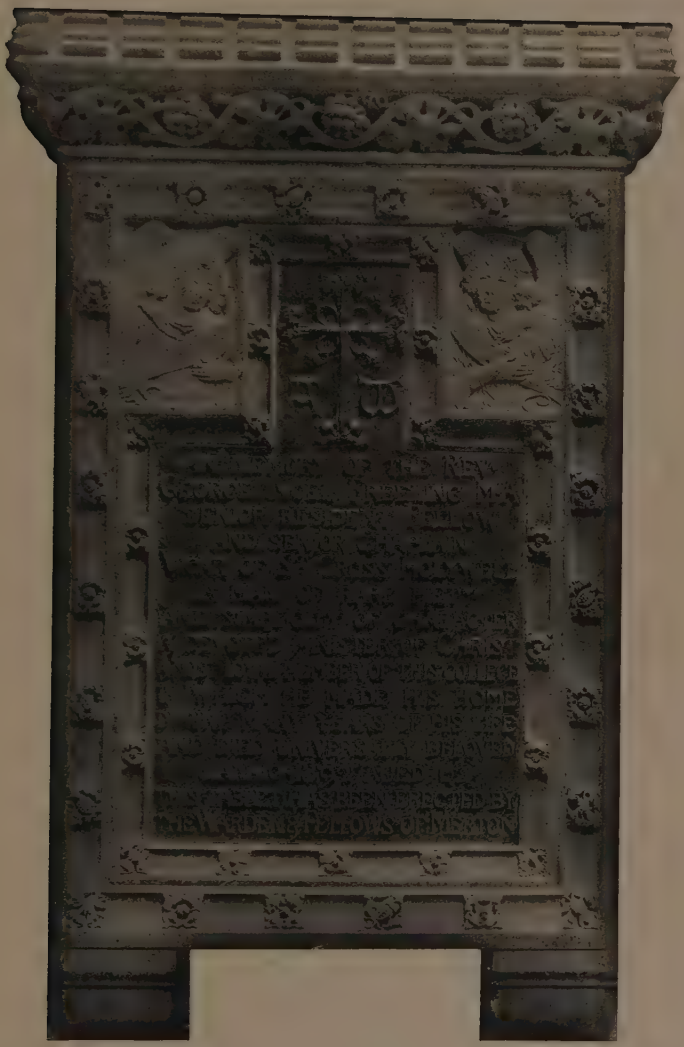


FIG. 84.—G. N. FREELING. MERTON COLLEGE CHAPEL, OXFORD. HOPTON WOOD STONE, DULL POLISHED, WITH BRONZE PANEL.
Sir Thomas Jackson, R.A. 1893.

—alabaster and red and black marbles—achieves a rich and harmonious colour effect. In the spandrels above the niche are architectural and musical instruments, which express Bodley's occupations and interests (Fig. 80).

I come now to the æsthetic outlook of the artist employed. The days of the pre-eminence of mediæval influence have gone, but it was very powerful during the latter half of the nineteenth century. Among the architects of that period to whom Gothic detail appealed with absolute significance, none was more successful than Thomas Garner, who was associated for so many years with G. F. Bodley. The two tablets of his design shown in Figs. 81 and 82 are notable examples of the apt employment of Gothic detail on a simple tablet.

In the same category as Garner's work may be placed Bodley's South African Memorial in the Chapel of Marlborough College (Fig. 83), except that Bodley employed little figures set under crocketed ogee canopies in the manner of mediæval tabernacle work instead of a border of floral design To the same school of design belongs the tablet in Merton College Chapel to G. N. Freeling designed by Sir Thomas Jackson (Fig. 84).

Running patterns interlaced with fruit, flowers, the vine, etc., have always been

popular, except in times when classicism was triumphant. We find decoration similar to that shown in Fig. 85 by Sir John Burnet, and in the bronze tablets designed by Sir Robert Lorimer (and illustrated in Chapter VI.), as far back as the twelfth century, in the floral frame of a tombstone at Spalato; on a grave slab of Sassanian style at Oviedo, Spain, of about the eighth, and on Coptic gravestones of the ninth century.

Of late years even those architects who love and understand the Gothic manner have turned their attention increasingly to Renaissance forms. There is a great deal to be said for the employment of the more sober kind of classical tablet which was so popular during the second half of the seventeenth century and the first half of the eighteenth. The Dugdale and Meiklejohn tablets (Figs. 86 and 87) by Mr. Clough Williams-Ellis and Mr. George Kruger respectively are both scholarly pedimented compositions in memory of soldiers. The former is of Hopton Wood stone, with green slate panels, and the lettering incised and gilt. The wreath and foliated bracket are also gilt. In the latter the regimental crest and military emblems are very well managed. Another good and simple example of this sort is Mr. F. C. Eden's memorial to the Baroness van Aerssen (Fig. 88).

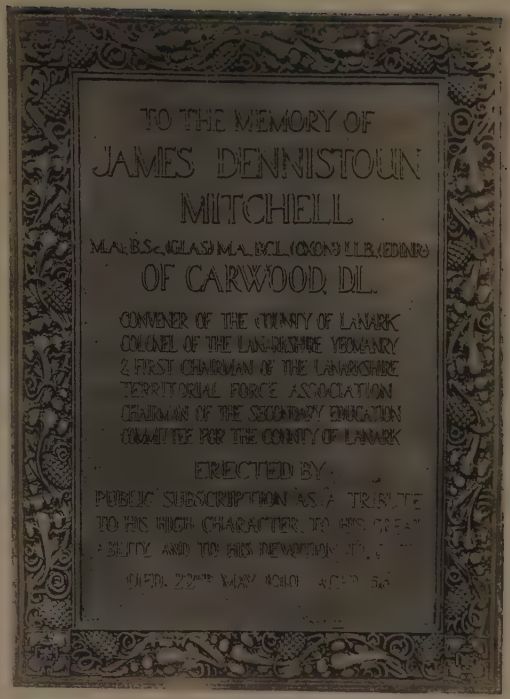

TO THE MEMORY OF
JAMES DENNISTOUN
MITCHELL
M.A. B.Sc. (GLAS.) M.A. B.C.L. (OXON.) LL.B. (EDINR.)
OF CARWOOD, DL.
CONVENER OF THE COUNTY OF LANARK
COLONEL OF THE LANARKSHIRE YEOMANRY
& FIRST CHAIRMAN OF THE LANARKSHIRE
TERRITORIAL FORCE ASSOCIATION
CHAIRMAN OF THE SECONDARY EDUCATION
COMMITTEE FOR THE COUNTY OF LANARK
ERECTED BY
PUBLIC SUBSCRIPTION AS A TRIBUTE
TO HIS HIGH CHARACTER, TO HIS GREAT
ABILITY, AND TO HIS DEVOTION

FIG. 85.—JAMES D. MITCHELL. GLASGOW CATHEDRAL. CAST BRONZE. 3FT. BY 2FT.
Sir John Burnet. 1910.

FIG. 86.—MAJOR DUGDALE. WROXALL ABBEY. HOPTON WOOD STONE. 7FT. HIGH.
Clough Williams-Ellis. 1913.

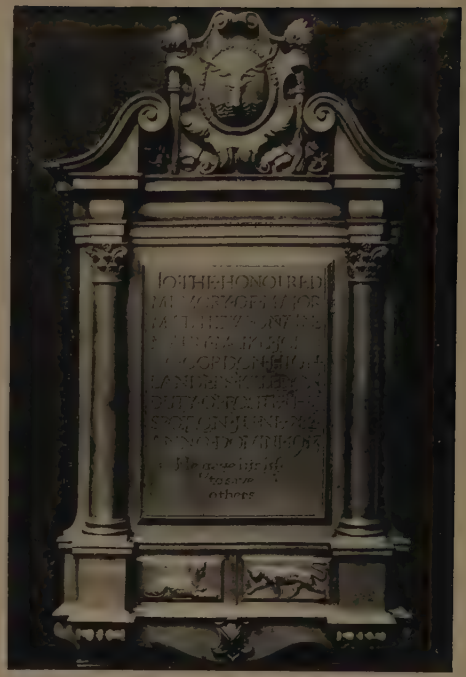


FIG. 87.—MAJOR MEIKLEJOHN, V.C. ON OUTER WALL, HYDE PARK BARRACKS. CAST BRONZE.
George E. Kruger. 1915.

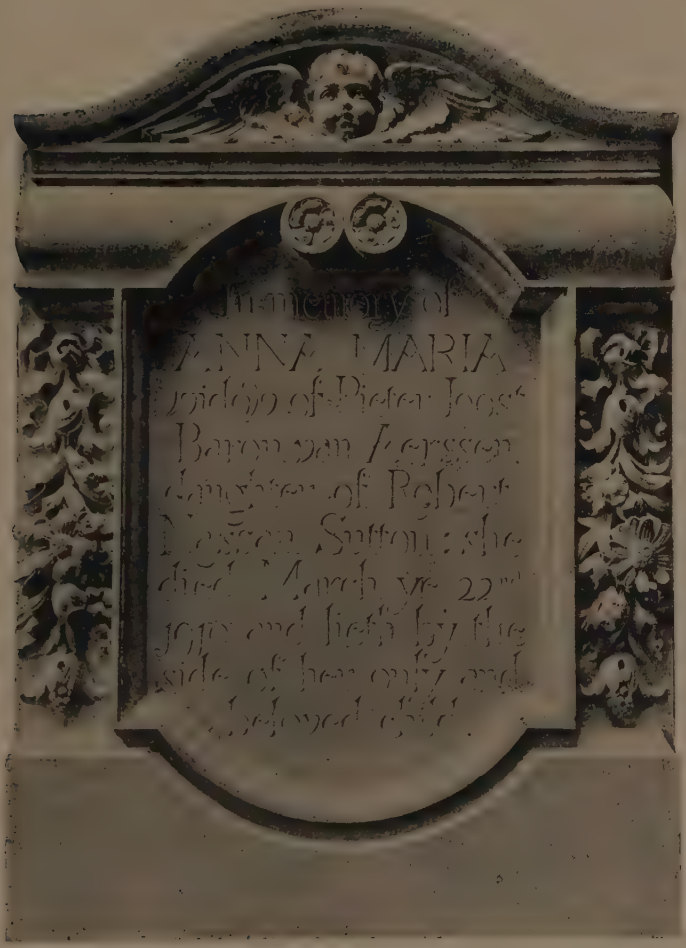


FIG. 88.—BARONESS VAN AERSSEN. HOPTON WOOD STONE: AT SCAWBY.
F. C. Eden. 1912.

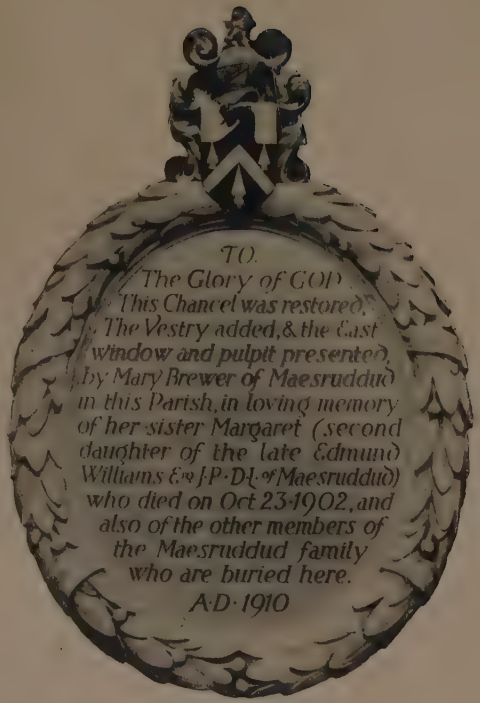

TO
The Glory of GOD
This Chancel was restored,
The Vestry added, & the East
window and pulpit presented,
by Mary Brewer of Maesruddud
in this Parish, in loving memory
of her sister Margaret (second
daughter of the late Edmund
Williams Esq J.P. D.L. of Maesruddud)
who died on Oct 23 1902, and
also of the other members of
the Maesruddud family
who are buried here.
A.D. 1910

FIG. 89.—ST. SEUNAN'S, BEDWELLTY, MONMOUTHSHIRE. GREY AND WHITE MARBLES.
Edward Warren. 1911.

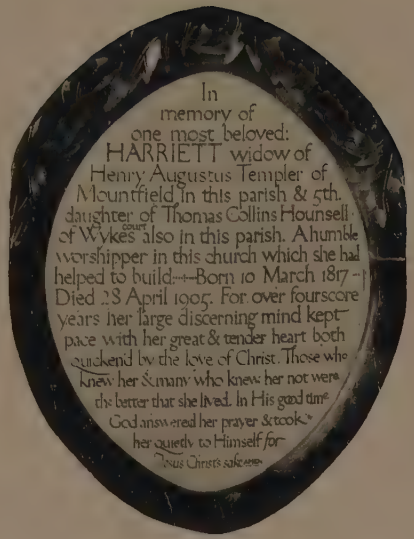

In
memory of
one most beloved:
HARRIETT widow of
Henry Augustus Templer of
Mountfield in this parish & 5th.
daughter of Thomas Collins Hounsell
of Wykes also in this parish. A humble
worshipper in this church which she had
helped to build.—Born 10 March 1817—
Died 23 April 1905. For over fourscore
years her large discerning mind kept
pace with her great & tender heart both
quickend by the love of Christ. Those who
knew her & many who knew her not were
the better that she lived. In His good time
God answered her prayer & took
her quietly to Himself for
Jesus Christ's sake.

FIG. 90.—H. TEMPLER. BRIDPORT. WHITE MARBLE TABLET, ALABASTER FRAME.
Eric Gill. 1907.

FIG. 91.—LAWES-WITTEWRONGE. TOTTERNHOE STONE (CLUNCH) AND SLATE. HARPENDEN CHURCH.
Victor T. Hodgson. 1912.

FARNHAM SCHOOL OF ART

Although it bears all the marks of personal design and is certainly not a copy of an old example, it is conceived in the same spirit.

Among the forms which are always satisfactory if well designed is the oval. There are several historical examples of the eighteenth century, at which period this shape was very popular, but they were commonly treated with an elaborate and, for our taste, rather restless outline. Among modern variants of the simple form, a very good example is the wreath-begirt tablet surmounted by a coat-of-arms, shown in Fig. 89. In a somewhat similar tablet, shown in the adjoining illustration (Fig. 90), Mr. Eric Gill has employed a more pointed form of oval. The frame is for the most part flat, but is treated at its upper end with some modelled ornament. The "lower case" lettering on both these tablets, italic in the case of Mr. Warren's and Roman in the case of Mr. Eric Gill's, accords well with the general treatment of the frames.

In Fig. 91 is shown altogether a more elaborate design, suggestive of the latter half of the seventeenth century, in which the oval is placed broadwise and enclosed in a dignified and heavily modelled frame.

In Figs. 92 to 94 are shown three interesting variations of classical treatment. Mr. Guy Dawber (Fig. 92) has used white

marble mounted on a flat slate, and the inscription slab is in marble of a dove grey. Mr. Winter Rose's tablet is all in grey marble, but with the coat of arms coloured (Fig. 93), and Mr. Goodhart-Rendel's is in Portland stone and Belgian black marble (Fig. 94). The latter two in particular follow the more austere models of the seventeenth and eighteenth centuries.

The memorial to Mrs. Ashley in Romsey Abbey is a beautiful example of the employment of mid-eighteenth century motifs (Fig. 95). The pyramid set against the pier is adorned with a portrait of the lady, and the group at the base symbolises the Spirit of Maternity. Messrs. Richardson and Gill, as architects responsible for the general design of the monument, and Mr. Emil Fuchs, the sculptor, have achieved a notably just balance between the architectural and sculptural elements.

In these days the austere classical manner of the Greek revival, which we associate with the names of Soane, Decimus Burton, Wilkins, Elmes and Cockerell, is enjoying a second spring after the long pre-eminence of the Gothic revival and the manifestations of "Queen Anne."

A good example of the use of Neo-Grec motives and of a right balance between the work of architects and sculptors is seen in

FIG. 92.—E. M. CURRE.
E. Guy Dawber. 1914.

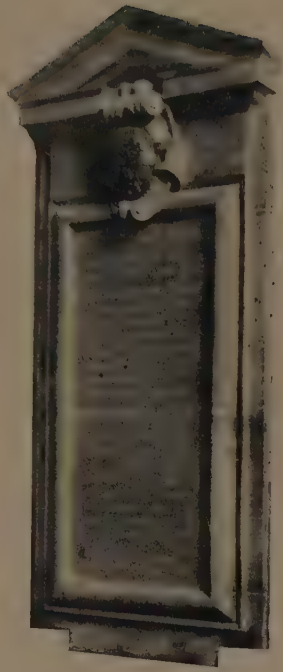


FIG. 93.—N. SIMONS. BRAMFIELD CHURCH, SUFFOLK. GREY MARBLE (POLYPHANT).
A. Winter Rose. 1909.

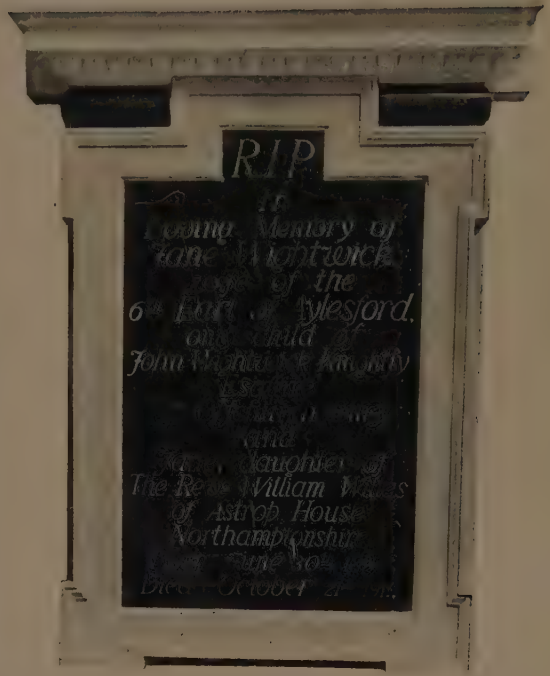


FIG. 94.—LADY AYLESFORD. OFFCHURCH CHURCH. PORTLAND STONE AND BELGIAN BLACK MARBLE.
H. S. Goodhart-Rendel. 1914.

FIG. 95.—MONUMENT TO MRS. ASHLEY. ROMSEY ABBEY.
WHITE MARBLE.
Architects—Richardson and Gill. Sculptor—Emil Fuchs. 1913.

FIG. 96.—R. W. BOYCE. THOMPSON YATES LABORATORY, LIVERPOOL UNIVERSITY. GREEN AND WHITE MARBLE AND ALABASTER, WITH SOME GILDING.
Architects—Willink and Thicknesse. Sculptor—C. J. Allen. 1913.

the Boyce memorial (Fig. 96) in the entrance hall of the Thompson Yates Laboratory at the Liverpool University. The materials used are green and white marble with green-tinted alabaster. The whole is enriched with gold, including the sculptured figures in the panel at the base. Messrs. Willink and Thicknesse and Mr. C. J. Allen are to be congratulated on having worked together so skilfully.

The monument to Cranmer at Jesus College, Cambridge, is a scholarly exercise in a late classical manner (Fig. 97). The delicacy of the Soane-like mouldings of the frame are in the happiest accord with the delicate modelling of the portrait. The Chapel of the College is a late Tudor building, and Cranmer himself is a Tudor personality, but the monument is so successful that the architects were fully justified in employing a character of design which was to them the most significant.

The nature of the material of which a monument is made has considerable influence on the style to be adopted. By way of historical example, the chantry chapels in Ely Cathedral may be cited. The extreme luxuriance of the Gothic carving was possible only because of the amazing adaptability of the stone employed. A designer having such material at his hand would naturally be tempted to adopt a manner of design which would take full advantage of

the facilities afforded by the material. Some other notes on this subject will be found in Chapter VI.

The fourth factor noted earlier in this chapter, namely, the nature of the surroundings of the proposed monument, involves large considerations which lie at the root of architectural fitness. It is desirable, however, to emphasise the point that it should not be thought necessary in a Gothic building to employ the same style for a memorial. One suggestion may be made—if the memorial is not to follow the building in style, it should be later rather than earlier in character. A monument on classical lines is, by the very virtue of long association, in accord with our notions of fitness when placed in a Gothic church, but there is a hint of anachronism in a memorial of Gothic design placed in a classical building. Other points connected with the placing of monuments are discussed in the preceding chapter.

FARNHAM SCHOOL OF ART

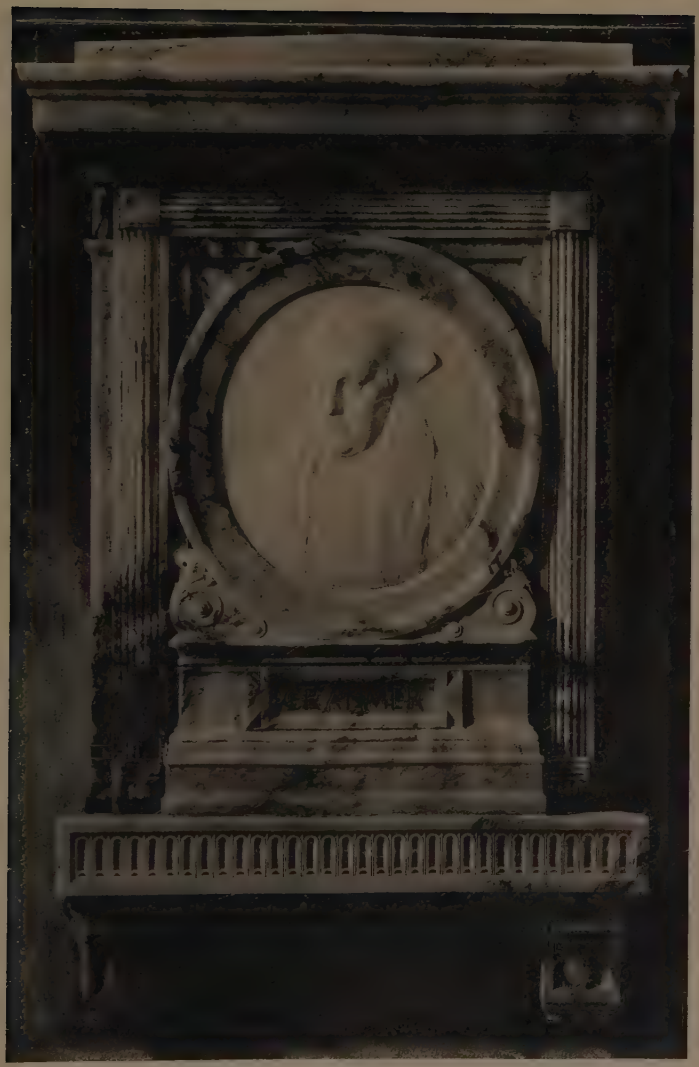


FIG. 97.—CRANMER. JESUS COLLEGE, CAMBRIDGE.
WHITE MARBLE AND ALABASTER.
Architects—Richardson and Gill. Sculptor—A. Bruce-Joy. 1912.

CHAPTER VI

THE CHOICE AND TREATMENT OF MATERIALS

Bronze—Some German Tablets—Pewter—Repoussé Bronze—Lead—Wood—Marble—Plaster

In earlier chapters several examples of modern bronze tablets have been illustrated (*e.g.*, Figs. 54, 64, 85 and 87).

I do not think that there are any English examples of bronze wall tablets of earlier than last century, but they were common enough in Germany in the sixteenth century. There are some at Fritzlar, and Peter Vischer also did bronze grave slabs, with coats of arms set in an architectural frame, early in the sixteenth century. There is one at Lubeck dated 1518, and another at Romhold, dated 1508, which has effigies in low relief of a knight and his lady.

The bronze wall tablets of Germany are particularly instructive, and cover a wide range of design. The most distinctive are those which consist of a well modelled coat of arms and a quite short inscription, as, for

example, the trefoil shaped tablet of 1537 from Nuremberg (Fig. 98). The pretty detail at the ends of the inscription plate should be noted. Another typical form is that shown in Fig. 99. Rather less emphasis is placed on the armorial treatment and more on the inscription, which is enclosed in an attractive frame. This is dated 1570. Still another typical form is the example of 1544 (Fig. 100), in which the dragon and mermaids play an attractive part in the heraldic treatment. Perhaps most satisfactory of all is the round plate dated 1616 (Fig. 101), in which a ring of bead-and-reel separates the inscription from the achievement of arms, the whole composition being framed in a wreath.

The fertility of design in these sixteenth and early seventeenth century German designs is endless. Some of them contain portraits of the person commemorated, and are indeed much like our own Jacobean stone monuments except for the material. Many of the heraldic examples are treated with a great wealth of Renaissance detail. Others include devotional subjects, in which the person commemorated kneels before a crucifix. Some in memory of craftsmen are of the same general treatment as Fig. 101, but the roundel is filled with representative tools instead of with armorial bearings. The outstanding fact to be noted

FIG. 98.—BRONZE TABLET. NUREMBERG. 1537.

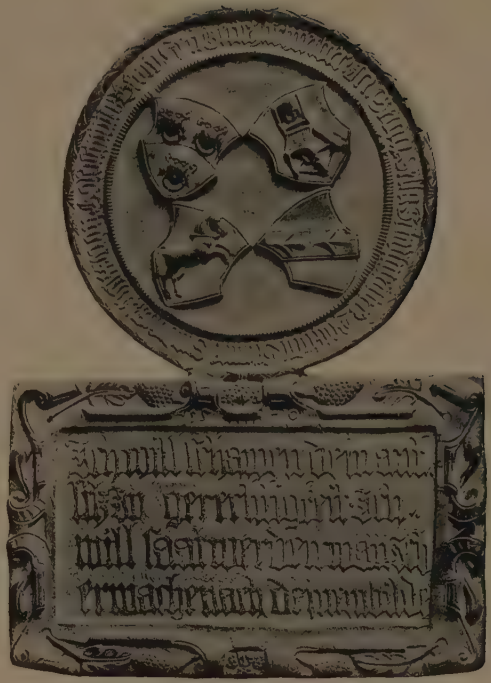


FIG. 99.—BRONZE TABLET. NUREMBERG. 1570.

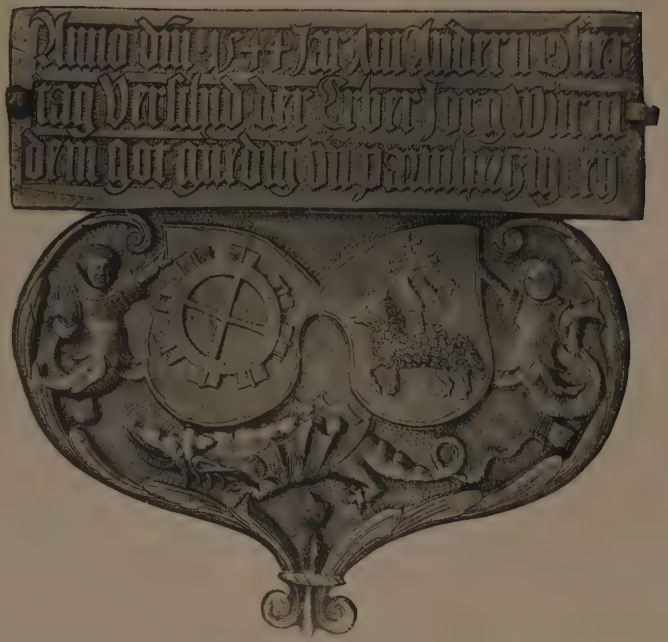


FIG. 100.—BRONZE TABLET. NUREMBERG. 1544.

FIG. 101.—BRONZE TABLET. NUREMBERG, 1616.

in the whole series is that the tablets are generally of small size and are not cumbered with much lettering. Their makers were often satisfied to give simply the name and the date, and it is comparatively rare to find more than about twenty words in all. It will remain one of the mysteries of artistic development that this type of tablet did not find its way to England in the XVIth and XVIIth centuries. By the end of the seventeenth century the German bronze tablet became much overelaborated. There is, for example, at Nuremberg one dated 1696, with a relief representing the Resurrection in a too materialistic fashion. Even the earlier Bamberg tablet (1594), now in the British Museum, with its Resurrection and kneeling figures, shows a coarse treatment.

Among English wall tablets in cast bronze which rely for their success on the simple use of architectural elements may be mentioned the memorial to Lord Kelvin, designed by Mr. W. Crum Watson, and set up in St. Columba's Church, Largs, Ayrshire (Fig. 102). The detail of the pilasters, frieze and cornice is delicately done, and the *Chi-Rho* surrounded by palms makes an interesting decoration. More in the manner of a picture frame is the tablet to Viscount Wolseley, set in the wall over his burial place in the crypt of St. Paul's Cathedral (Fig. 103). The conjunction of materials is somewhat

unusual in modern use, though it was common enough in the sixteenth century. The acanthus moulding of gilt bronze frames a tablet of polished black marble, and the letters are also of bronze.

It will be noticed that the lower part of this tablet is left blank, whereby hangs a somewhat curious tale. The Field-Marshal's widow desired to add the inscription: "His heart was rich, of such fine mould that if you sowed therein the seeds of hate, it blossomed charity." These words would have been a tribute to Lord Wolseley's character at once charming and true, but for some unspecified reason, the Dean and Chapter of St. Paul's refused to allow them to be added.

The three examples of inscription plates, shown together in Figs. 104 to 106, are instructive in their representation of different techniques of lettering, which are in the main the outcome of the nature of their respective materials. Mr. Pegram's bronze tablet (Fig. 106), with a neat leaf-moulded frame, shows raised Roman letters in cast bronze: a delicate treatment — a treatment possible only in cast bronze or cast brass. Messrs. Hubbard and Moore, in the brass plate to G. A. W. Huddart, have achieved an effect of lightness by the use of a double engraved line (Fig. 105). The Bengough tablet is of pewter, an

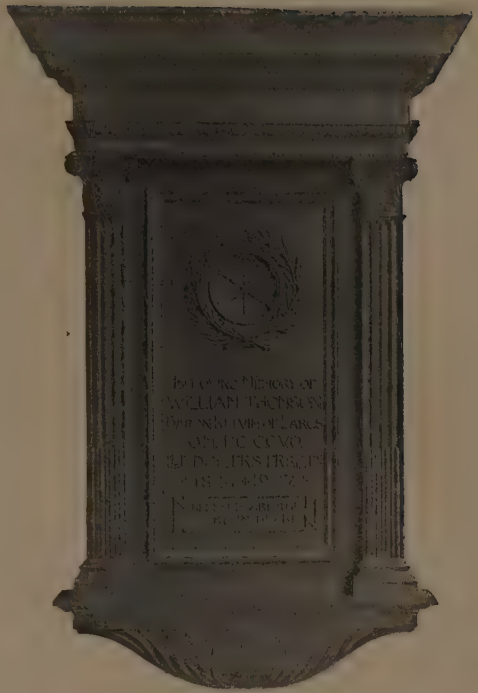


FIG. 102.—LORD KELVIN.
ST. COLUMBA'S, LARGS.
BRONZE.
W. Crum Watson. 1908.

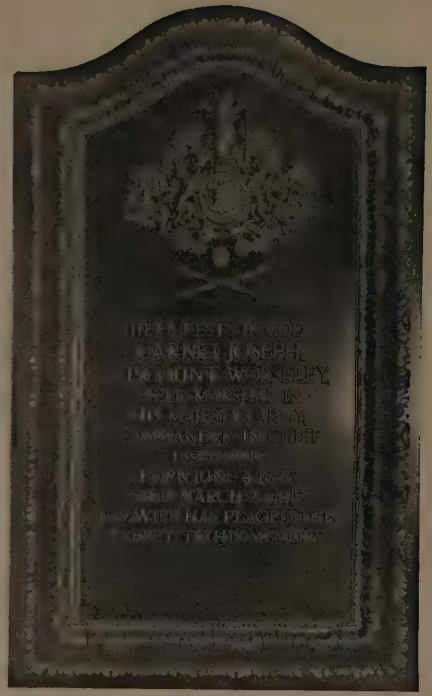


FIG. 103.—VISCOUNT WOLSELEY.
ST. PAUL'S CRYPT. BLACK MARBLE AND GILT BRONZE.
J. Davenport. 1913.

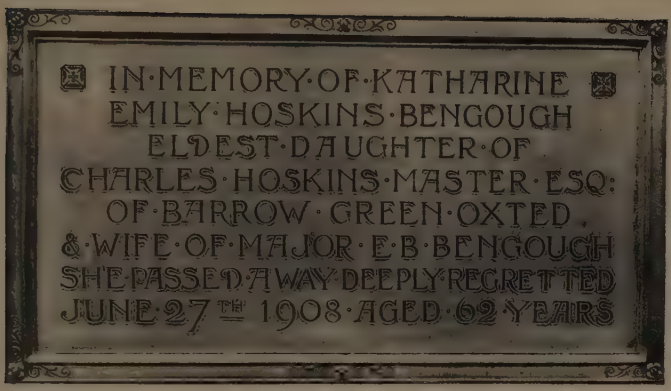


FIG. 104.—K. E. H. BENGOUGH. ENGRAVED PEWTER.
J. Oldrid Scott and Sons. 1908.

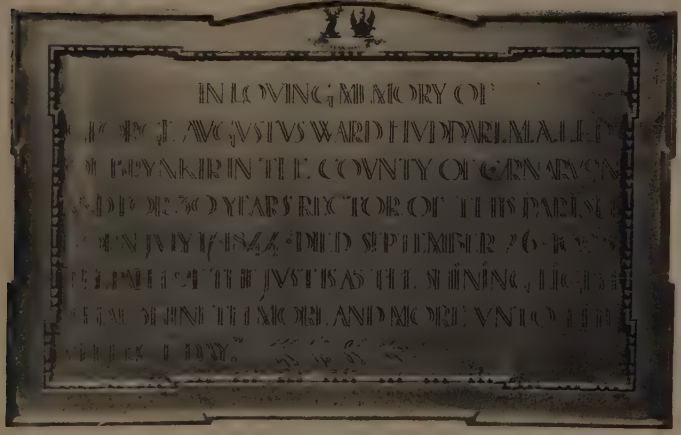


FIG. 105.—G. A. W. HUDDART. ENGRAVED BRASS.
Hubbard and Moore. 1909.

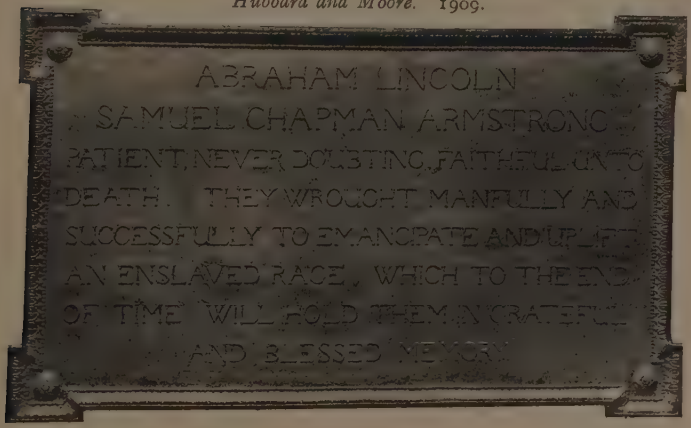

ABRAHAM LINCOLN
SAMUEL CHAPMAN ARMSTRONG
PATIENT, NEVER DOUBTING, FAITHFUL UNTO
DEATH. THEY WROUGHT MANFULLY AND
SUCCESSFULLY TO EMANCIPATE AND UPLIFT
AN ENSLAVED RACE, WHICH TO THE END
OF TIME WILL HOLD THEM IN GRATEFUL
AND BLESSED MEMORY

FIG. 106.—ABRAHAM LINCOLN. CAST BRONZE.
A. Bertram Pegram. 1914.

unusual and attractive material which might with advantage be used more often. The character of the metal is well emphasised by the way in which the inscription is cut. Pewter is very soft as compared with brass, and the graving tool turns up a burred edge, which catches the light and adds a good deal therefore to the legibility of the words (Fig. 104). It may be suggested that a still better lettering treatment would have been the substitution, for capitals, of italic script, a method suggested by the inscriptions on seventeenth century silver and pewter flagons and the like.

On page 231 are illustrated two simple plates, to which heraldic panels in enamel add a touch of gaiety. The example in Fig. 107 is of cast bronze and that of Fig. 108 in repoussé bronze. The latter method has the advantage of being much cheaper than cast bronze, and if the beating up of the letters is well done it will give a satisfactory tablet. The facility of repoussé work, however, has led to a lot of amateurish work in which the basest and most eccentric lettering has been used. It has fallen, and not unjustly, into some disrepute, because it was seized by the exponents of *L'Art Nouveau* as a convenient medium for their fantastic decorations. Now that such vagaries are almost forgotten, no doubt repoussé work, an honourable way of treating brass, copper

or bronze if properly restrained, will come again into its own.

The two bronze tablets on page 233 are admirable examples of Sir Robert Lorimer's skill in memorial design and of his apt use of heraldic decoration. In both may be noticed the old Scottish practice of running two consonant letters together (in diphthong fashion) when the spacing of the lines calls for such a convenient shortening of the words. Another good bronze memorial is that to the late Hon. Oliver Howard, designed by Mr. George Jack, and illustrated in Fig. 111. It is set in a simple stone monument in the open air in Northern Nigeria.

Among the worthy materials which are too rarely used in memorial design is that most typical of English metals—lead. Sir Charles Nicholson has used it with considerable effect in the tablet to Lieutenant Arthur Maurice Livingstone (Fig. 113). This illustration is reproduced to a large scale in order to reveal the soft and delightful texture of the cast surface of the lead. On this metal it is appropriate to follow a delightful treatment, used with much effect on seventeenth century pipe-heads, viz., to relieve the silvery grey of the lead by touches of gilt and brilliant colour. The Livingstone tablet was thus decorated.

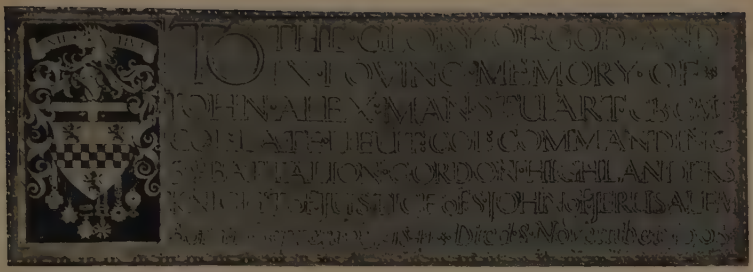


FIG. 107.—COLONEL J. A. MAN-STUART. AT BANCHORY, N.B.
CAST BRONZE, ENAMELLED ARMS. 29IN. BY 10IN.
MacDonald Gill. 1909.

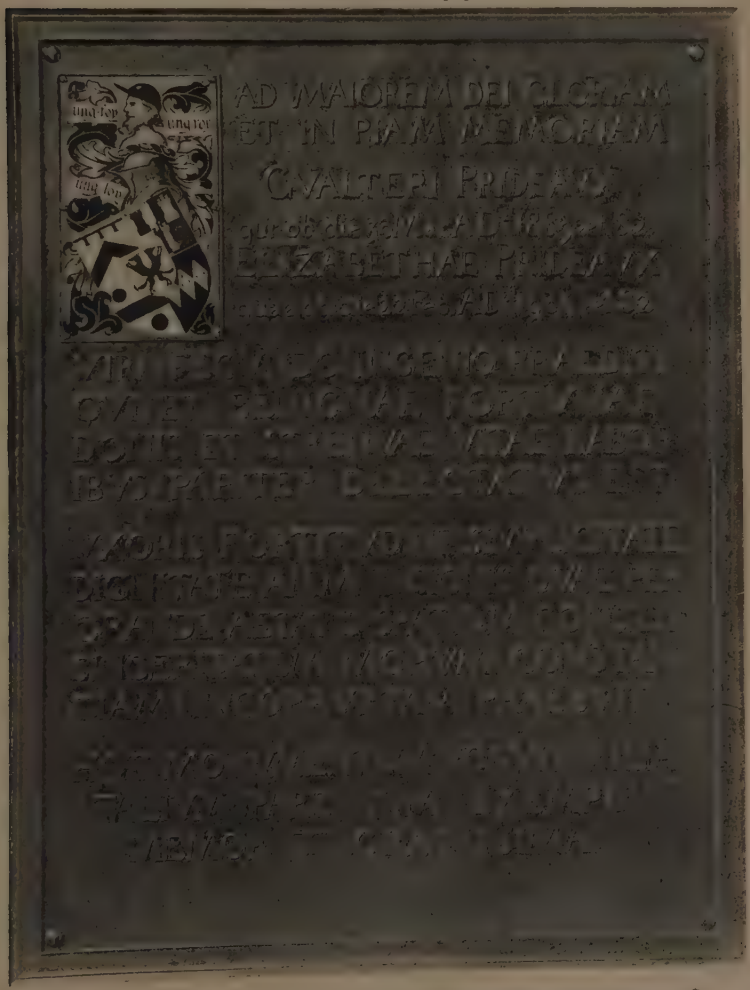


FIG. 108.—WALTER PRIDEAUX. REPOUSSE BRONZE,
ENAMELLED ARMS.
A. Dixon. 1907.

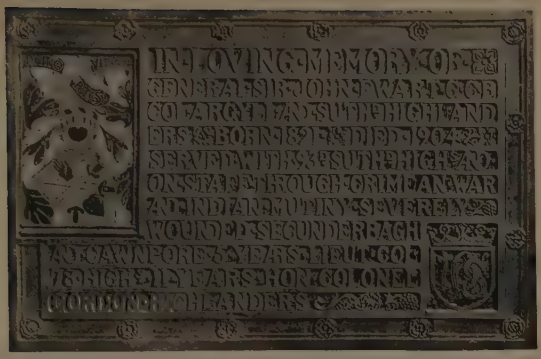


FIG. 109.—SIR JOHN EWART. BRONZE AND ENAMEL.
Sir Robert Lorimer. 1905.

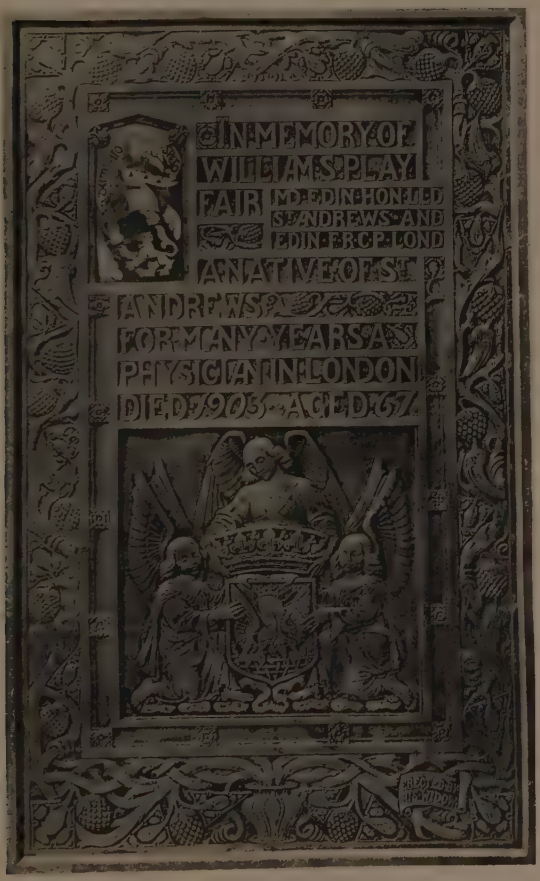


FIG. 110.—WILLIAM PLAYFAIR. CAST BRONZE AND ENAMEL. ST. ANDREWS TOWN CHURCH.
Sir Robert Lorimer. 1904.

FIG. 111.—HON. OLIVER HOWARD. BRONZE. BURUTU, NIGERIA.
Architect—George Jack. Sculptor—Burns Brown. 1909.

FIG. 112.—TEXT FRAME. DEAL, GILT AND PAINTED. ELHAM CHURCH.
F. C. Eden. 1908.

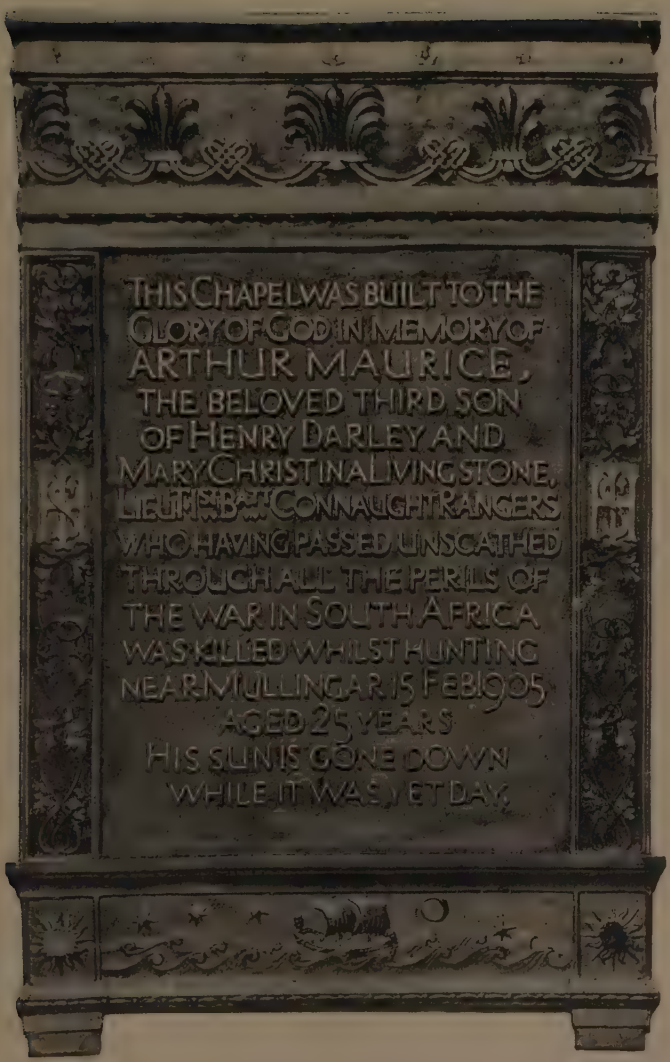

THIS CHAPEL WAS BUILT TO THE
GLORY OF GOD IN MEMORY OF
ARTHUR MAURICE,
THE BELOVED THIRD SON
OF HENRY DARLEY AND
MARY CHRISTINA LIVINGSTONE,
LIEUT 1ST BATT CONNAUGHT RANGERS
WHO HAVING PASSED UNSCATHED
THROUGH ALL THE PERILS OF
THE WAR IN SOUTH AFRICA
WAS KILLED WHILST HUNTING
NEAR MULLINGAR 15 FEB 1905
AGED 25 YEARS
HIS SUN IS GONE DOWN
WHILE IT WAS YET DAY.

FIG. 113.—LIEUT. A. MAURICE LIVINGSTONE. ALL SAINTS, BELCLARE, WESTPORT. CAST LEAD. PAINTED AND GILT. *Architect—Sir Charles Nicholson.* 1907.

Lead has also a subsidiary use, which is illustrated in Fig. 114. On the stone slab are incised not only the lettering, but also the crosses and border ornament, all of which

114.—G. E. GILMAN. WALL TABLET. HOPTON WOOD STONE, INLAID WITH LEAD. 38IN. BY 16IN.; 1⅜IN. THICK. SUTTON-AT-HONE CHURCH.

Robert Marchant. 1902.

are inlaid with lead. There is an historical example of this treatment in the church of St. Mary Redcliffe, Bristol, where it is employed on a late mediæval tomb slab, and it is the most common way of securing a permanent inscription on the ordinary marble churchyard cross.

Wood is not used as much for memorial tablets as it deserves to be. There seems to be some idea that it is not a sufficiently permanent material for memorials which are intended to appeal to distant generations, but this is a point which depends very largely on the position of the memorial, and on the sort of wood used. Students of Egyptian art will remember that the famous statue of Ka-aper, which has stood practically unharmed since about 4500 B.C., is of wood, but we need not insist on an example so immensely old. Coming to English wall tablets we find that the wooden tablet to Ætheldreda Poyntz, set up in 1594 in North Ockendon Church, has survived unharmed (Fig. 115). It is of a rather ugly strapwork design which suggests nothing for modern use, but is, however, of interest as marking a typical Elizabethan treatment. Although no mediæval examples of the same type can be cited, there is much ecclesiastical woodwork in English churches five centuries and more old which

115.—WOODEN TABLET TO ÆTHELDREDA POYNTZ. NORTH OCKENDON, ESSEX. 1594.

is as fresh to-day as when it was carved. The great advantage of using wood for memorials is that they may the more readily be incorporated in a general scheme of panelling. Fig. 116 shows one of the panels designed by Sir Robert Lorimer and fixed at the back of the stalls in the chapel of Loretto School. It is in memory of Lieutenant Swanston, who fell in the South African War. Above the stalls and between two of the windows is a group memorial to all the old Lorettonians who lost their lives in the same war (Fig. 119). This is not connected with the stalls, but harmonises with them in general design.

Also seen in Fig. 119, below the St. George panel, is an armorial panel which commemorates another of the old boys who fell in South Africa. Another interesting memorial scheme incorporated in wood panelling by Sir Robert Lorimer is in Longforgan Church. On either side of an arch is a set of panels, one of which includes the admirable coat of arms and inscription shown in Fig. 117, and another a longer inscription setting out the names of the Patersons of Castle Huntly who are thus commemorated.

It is interesting to note that the pelican crest which appears in Figs. 117 and 119 is the same, but worked out differently.

Another carved oak memorial by the same artist appears in Fig. 118, a simple little thing, which commemorates an organist and looks charming as it hangs on the whitewashed wall of a country church.

Two other quite different types of wooden memorial are shown side by side in Figs. 121 and 122. In the case of the latter the lettering is simply painted on the oak panel. It is doubtful whether the principle of this is right. The main purpose of such memorials is the preservation for future generations of the inscription. It would seem, therefore, that the carved frame, which is subsidiary, should not be of a more permanent character

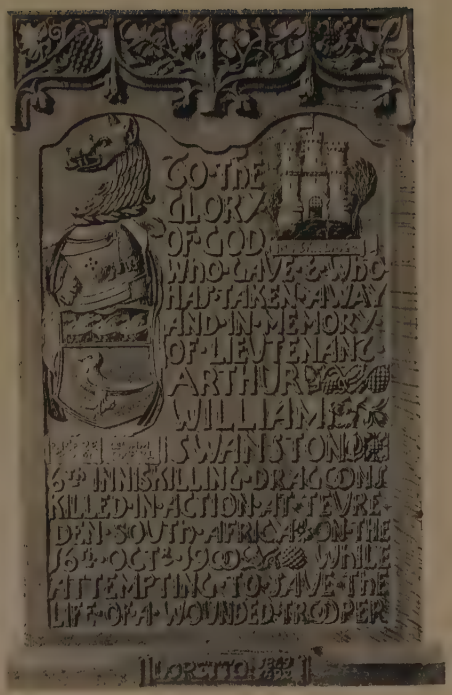


FIG. 116.—ARTHUR SWANSTON. LORETTO SCHOOL CHAPEL. 1905.

FIG. 117.—PATERSON FAMILY. LONGFORGAN CHURCH. 1900. *Sir Robert Lorimer.*

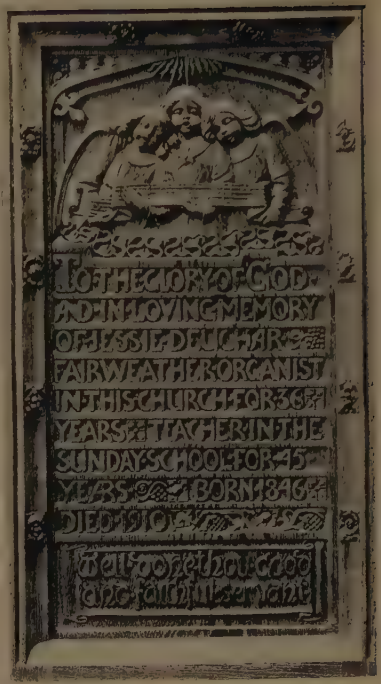


FIG. 118.—JESSIE D. FAIRWEATHER. CARNBEE CHURCH. 1911.

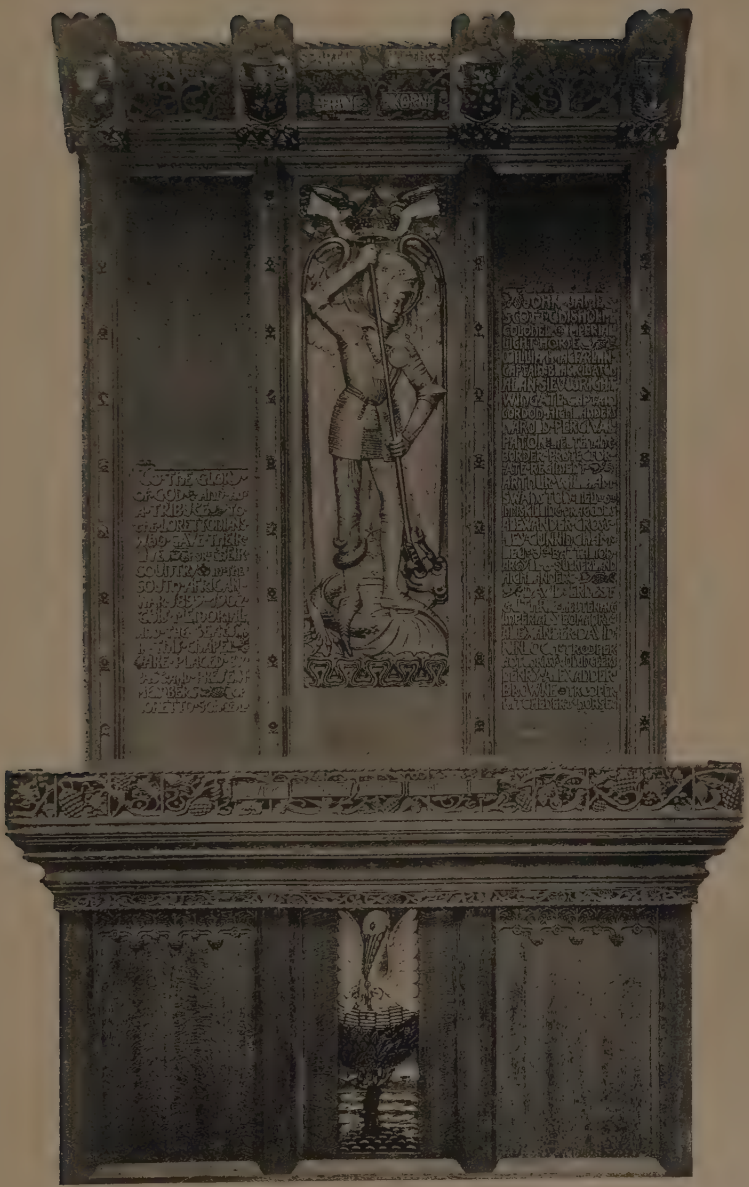


FIG. 119.—MEMORIAL TO OLD LORETTONIANS. SOUTH AFRICA. LORETTO SCHOOL CHAPEL. OAK PANELLING.
Sir Robert Lorimer. 1905

than the inscription itself, and it would have been better if the lettering had been incised and then painted. It is likely that in a hundred years the lettering will have become unreadable. The tablet will then be at the mercy of the local sign-writer, and he is quite unlikely to preserve the neat Roman lettering which accords so well with the treatment of the frame. More probably he will renew it with a translation of whatever kind of eccentric alphabet may happen to be popular among sign-writers a century hence.

The same misfortune cannot overtake the inscription in the library of the Eton memorial shown in Fig. 121, for the letters are carved so that they stand well above their background. The floral frame designed by Messrs. Hall and Greenslade is very richly conceived, but as there is an absence of excessive relief, it does not give an effect of restlessness. This frame is associated with two long tablets bearing the names of Etonians who fell in the South African War, and is distinct from the similar memorial, incorporating the same names, which is in the school hall (Fig. 77).

When it is desired that a memorial shall take triptych form, wood is the indicated material. Two examples designed by Mr. F. C. Eden are shown in Figs. 123 and 124. In the

lower one use has been made of gesso, gilt and burnished, to add emphasis to the lettering on the wings. In Fig. 120 is shown an example of lettering simply painted on a plain panel by Mr. Martin Travers.

120. — INSCRIPTION PAINTED ON WOOD PANEL. ST. MICHAEL AND ALL ANGELS, BEDFORD PARK, W. *Martin Travers.* 1914.

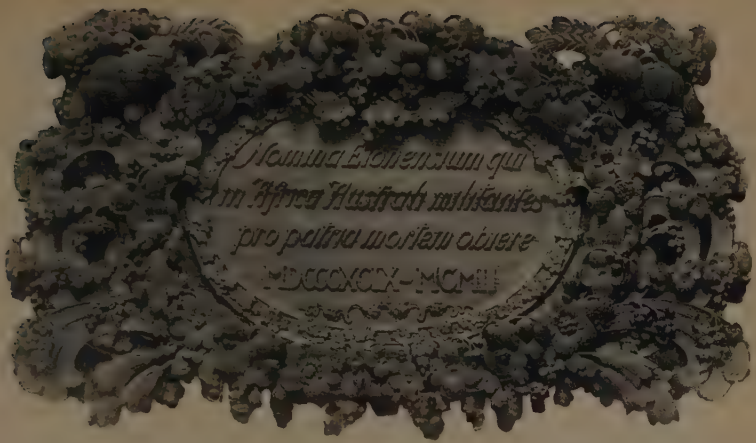


FIG. 121.—SOUTH AFRICAN TABLET. IN ETON MEMORIAL LIBRARY. CARVED OAK. RAISED LETTERS.
Architects—L. K. Hall and S. K. Greenslade. 1908.

FIG. 122.—SIR JAMES PAGET. GREAT YARMOUTH CHURCH. CARVED OAK FRAME. PAINTED LETTERING. 1900.

One of the advantages of the use of wood is that (from the designer's point of view) it is a various material, *i.e.*, it is appropriate to employ on it a very wide range of treatment and techniques. Fig. 112 shows an elaborate carved openwork frame, with an oval inscription panel curved in plan and section. This is from a design by Mr. F. C. Eden. It is reminiscent of the more elaborate woodwork in England of the first half of the seventeenth century, before Grinling Gibbons had imported his brilliant naturalistic methods into carving.

It is unnecessary in this chapter to discuss the treatment of stone and marble in any detail, because there are many examples illustrated in other chapters which show the right handling of these materials. It may, however, be suggested here that there should be a marked difference of treatment as between white unveined marble, coloured marbles all of one colour and parti-coloured marbles, especially those with strongly marked veins. White unveined marble seems to demand mouldings of considerable delicacy, because its very whiteness emphasises contours and gives the maximum effect from the play of light and shade. By the same token dark unveined marbles need a more robust treatment if the mouldings are to tell.

It is when the designer deals with parti-coloured and veined marbles that great care needs to be taken that the qualities of the material shall be rightly displayed. In a general way it may be suggested that the less such materials are moulded the better. In particular, it may be noted that delicate moulding is a mistake, because it does not show. The beauty of such materials as English alabaster is in the natural figuring, and this is best displayed by absolutely plain surfaces. For inscription tablets it is generally desirable to avoid the use of figured marbles, on which incised lettering shows very imperfectly unless it is gilt, and in that case the gilding competes with the figuring.

Where a tablet is to be fixed within a building, and it is not necessary to assume that it will be liable to any kind of rough usage, resort may be made to the use of modelled plaster, a good example of which is shown in Chapter IX, on page 319.

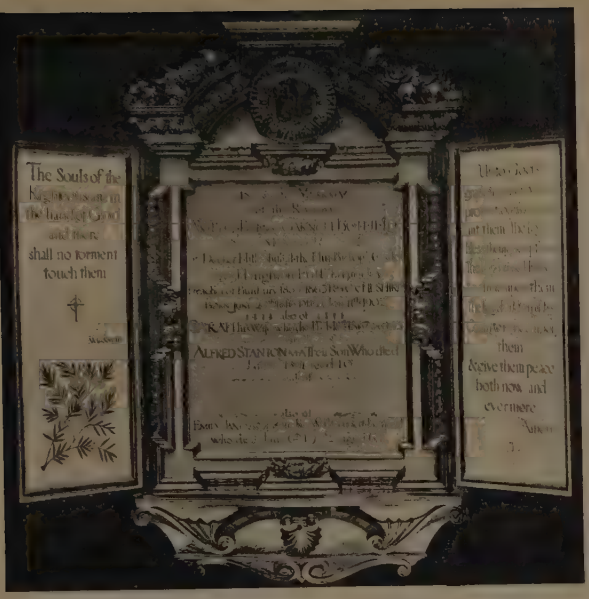


FIG. 123.—THE BOTFIELDS. DEAL, PAINTED.
SHIFNAL CHURCH.
F. C. Eden. 1908.

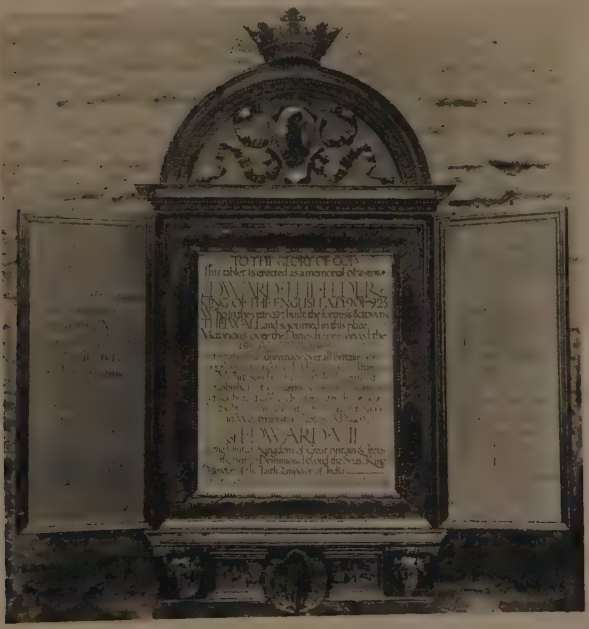


FIG. 124.—EDWARD THE ELDER. DEAL WITH WALNUT DOORS. INSCRIPTION PAINTED ON MIDDLE PANEL AND IN BURNISHED GILT GESSO ON WINGS. THELWALL CHURCH.
F. C. Eden. 1907.

CHAPTER VII

BRASSES

Dangers of Archaism—Methods of Engraving—Bronze Floor Plates

A SEPARATE chapter may properly be devoted to brasses, not only by reason of their distinctive character, of the possibilities of the material and its proper technique, but because they evoke a definite sentiment. Their emotional appeal has never been better expressed than by the Poet Laureate, to whom I am much indebted for permission to reprint *The Fair Brass* in full.

An effigy of brass
Trodden by careless feet
Of worshippers that pass,
Beautiful and complete,

Lieth in the sombre aisle
Of this old church unwreckt,
And still from modern style
Shielded by kind neglect.

It shows a warrior arm'd:
Across his iron breast
His hands by death are charm'd
To leave his sword at rest,

Wherewith he led his men
O'ersea, and smote to hell
The astonisht Saracen,
Nor doubted he did well.

Would we could teach our sons
His trust in face of doom,
Or give our bravest ones
A comparable tomb :

Such as to look on shrives
The heart of half its care ;
So in each line survives
The spirit that made it fair ;

So fair the characters,
With which the dusty scroll,
That tells his title, stirs
A requiem for his soul.

Yet dearer far to me,
And brave as he are they,
Who fight by land and sea
For England at this day ;

Whose vile memorials,
In mournful marbles gilt,
Deface the beauteous walls
By growing glory built :

Heirs of our antique shrines,
Sires of our future fame,
Whose starry honour shines
In many a noble name

Across the deathful days,
Link'd in the brotherhood
That loves our country's praise,
And lives for heavenly good.

R. Bridges.

Comment from me would be an impertinence, and no doubt the music of Dr. Bridges' lines has led and will lead many to commemorate their "bravest ones" by brasses, which can indeed be comparable with the old, if they are the work of an artist and not the product of a shop. A respectful *caveat* may be entered against the sweeping dismissal of marble as a material, but the thought of the average marble memorial of last century is enough to move the poet's anger.

The archæology of the brass has been set out in many modern books and in the Proceedings of every antiquarian society so fully, that it is needless to illustrate any of the old examples. Few of them, moreover, are suitable for reproduction, for costume and lettering are alike so exactly representative of their time that copying would lead to falsity and anachronisms.

The designing of incised brasses gives ample scope for invention. During the last fifty years some designers have attempted to introduce a strictly modern spirit by engraving effigies in modern costume, but I cannot remember a successful example. Many of them, indeed, are bad to the point of being ludicrous, and this is especially the case when they are made very large. It would be hard to find an uglier memorial than the brass set up on the wall of the crypt of St. Paul's

Cathedral in honour of the besieged garrisons of the Transvaal, 1880–1. There is an engraved architectural framework which depicts columns, etc., of the meanest detail, and shelters two military figures, ugly in themselves and absurdly out of scale with the rest of the scheme. The rest of the plate is occupied by ill designed lettering. It would obviously be inappropriate to engrave, on a brass commemorating a soldier of our own days, the effigy of a knight in armour. Moreover, the experience afforded by the many statues of soldiers in khaki scattered up and down the country does not encourage further attempts at the rendering of modern uniforms which have practical, but no decorative merits. If it is desired to give a somewhat archaic flavour to the design, it is better to follow the example of Mr. Byam Shaw, who in his brass to Lady Duckworth (Fig. 125) employed the emblematic figure of an angel to hold the inscription tablet. This design is entirely successful in its kind without being a copy of anything, and the way the heraldic lozenges are set in the angel's wings is very naïve and pleasing. On somewhat the same note, but showing an entirely different treatment, is the brass in Ripon Cathedral to Edward Baynes Badcock, designed twenty years ago by Mr. Aymer Vallance (Fig. 126). An

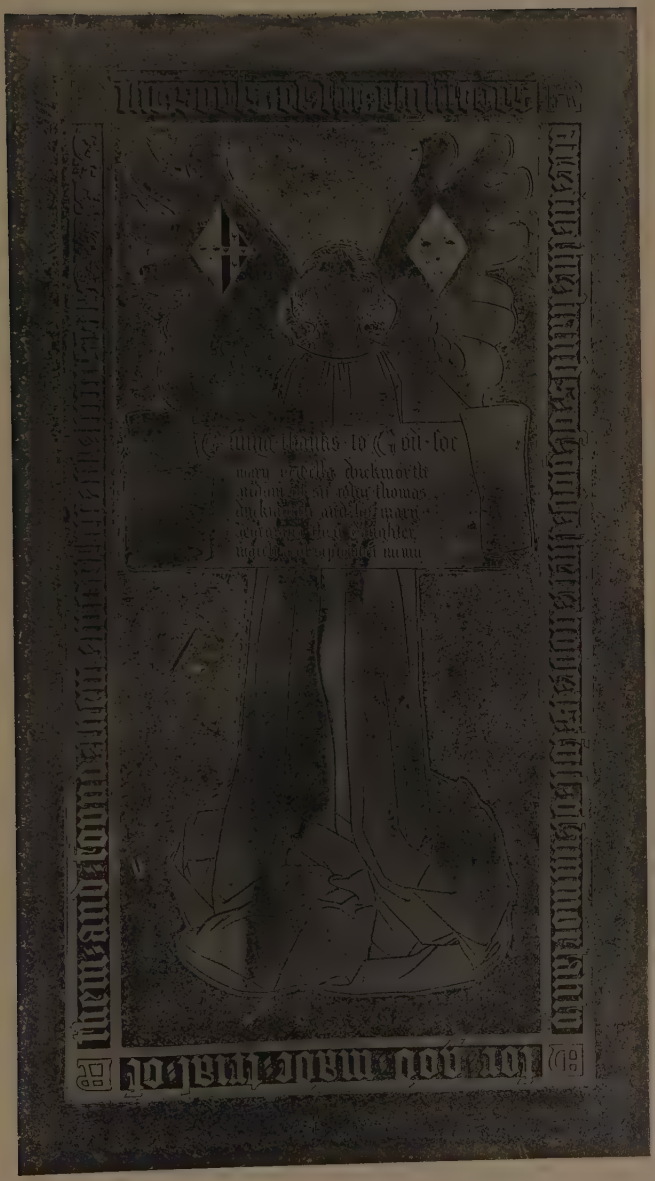
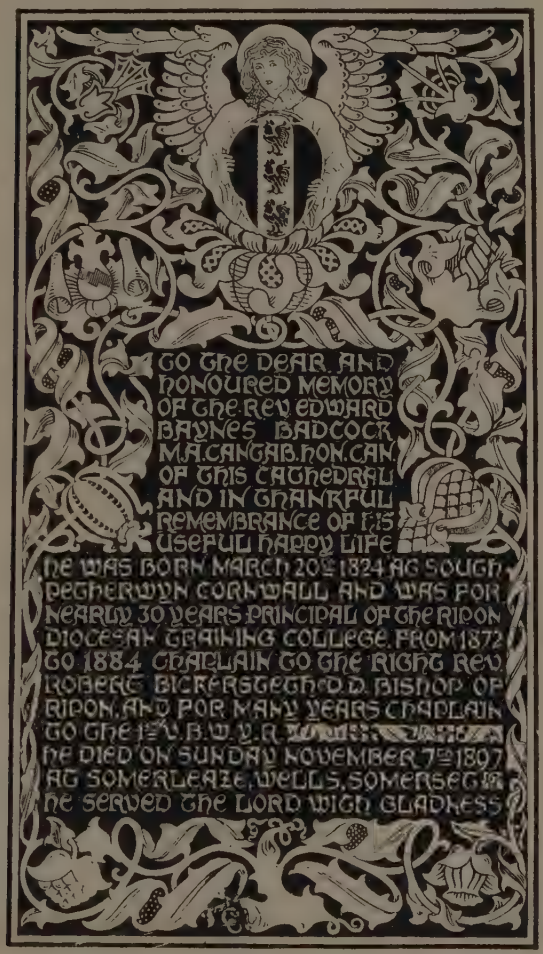


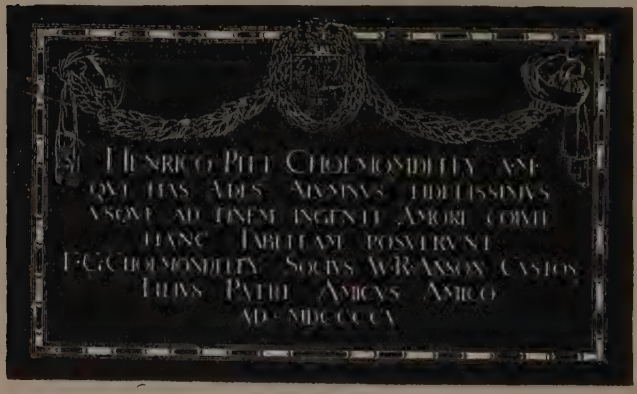
FIG. 125.—BRASS TO LADY DUCKWORTH. ST. DAVID'S, EXETER.

Byam Shaw. 1903.


TO THE DEAR AND
HONOURED MEMORY
OF THE REV EDWARD
BAYNES BADCOCK
M.A.CANTAB.HON.CAN
OF THIS CATHEDRAL
AND IN THANKFUL
REMEMBRANCE OF HIS
USEFUL HAPPY LIFE
HE WAS BORN MARCH 20TH 1824 AT SOUGH
PETHERWYN CORNWALL AND WAS FOR
NEARLY 30 YEARS PRINCIPAL OF THE RIPON
DIOCESAN TRAINING COLLEGE. FROM 1872
TO 1884 CHAPLAIN TO THE RIGHT REV
ROBERT BICKERSTETH D.D. BISHOP OF
RIPON. AND FOR MANY YEARS CHAPLAIN
TO THE [illegible]
HE DIED ON SUNDAY NOVEMBER 7TH 1897
AT SOMERLEAZE, WELLS, SOMERSET
HE SERVED THE LORD WITH GLADNESS

126.—ENGRAVED BRASS TO E. B. BADCOCK, RIPON CATHEDRAL.
Aymer Vallance. C. 1895.

angel holds an armorial tablet, and the floral decoration in the space not occupied by the inscription suggests by its flowing lines the decorative idea of heraldic mantling. The lettering is not based on any definite model, but is quite "Gothical," and inclines somewhat to the eccentric. It is, however, legible. The arms are enamelled on an oval and not on an ordinary shield, the idea being that a cleric may not bear arms. This very properly abolishes helm and mantling, but it seems hard to suggest that a cleric should have no means of defence. Three interesting examples of design by Mr. J. H. M. Furse are reproduced in Figs. 127 to 129. In all of them prominent use is



127.—ENGRAVED BRASS TO H. P. CHOLMOMDELEY, ALL SOULS CHAPEL, OXFORD.

J. H. M. Furse. 1905.

128.—ENGRAVED BRASS TO C. A. WHITMORE, ALL SOULS CHAPEL, OXFORD.

J. H. M. Furse. 1909.

made of heraldry. In the Whitmore and Cholmomdeley brasses the engraved swags make an effective feature, and in the Lane brass the border is neat and good. The Roman

129.—ENGRAVED BRASS TO E. LANE, ON WALL, ALL SOULS CHAPEL, OXFORD, 24IN. BY 16IN.
J. H. M. Furse. 1914.

lettering of the Lane and Cholmomdeley examples is much more gracious in character than the bald block letters of the Whitmore brass. Block lettering is legible, but the absence

of the "serifs," the right handling of which has so much to do with the success of Roman lettering, is too serious a disadvantage to be overcome by any skill of proportion in the letters themselves. Extra legibility might justify "block," but what can be more legible than, say, the inscription on the Trajan column? (Page 333.)

In the incising of brasses a good deal depends on the technique employed. There are in the main two ways—(1) to make an incision with the outlines clean and true, but without regard to the roughness below the surface, and to fill the sinking with black or red wax. The more coarsely the sinking is done, the more "key" there will be for the wax, and this is important because lettering, from which part of the wax has disappeared, has an air of great shabbiness. (See A, below.) Waxed lettering is, however, unsatisfactory in a cross light, in which it becomes difficult to read. Perhaps the ideal method is—(2) for the incising to be bevelled to form a V-shaped groove, but it is more costly. The

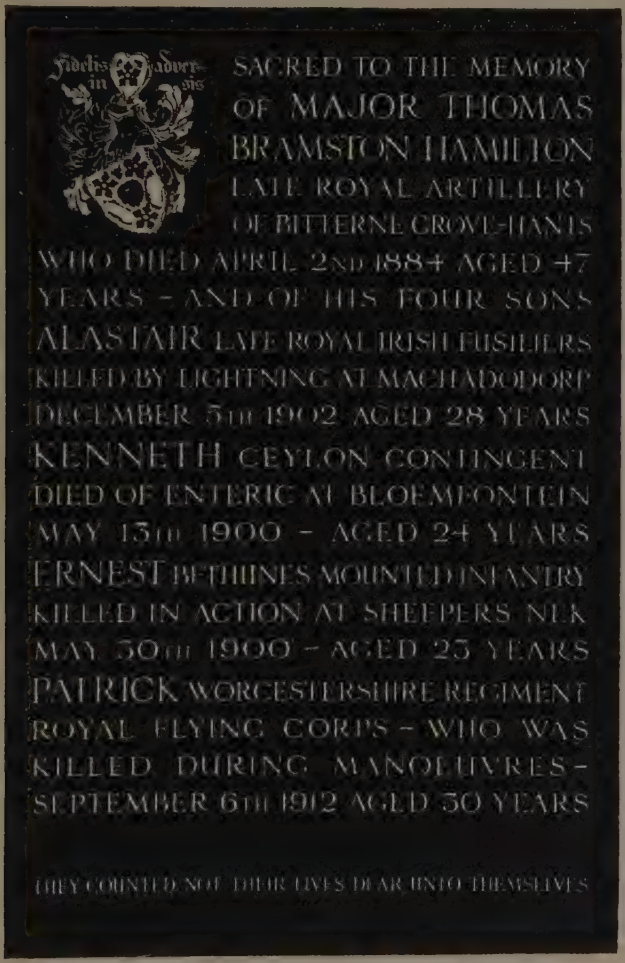
130.—METHODS OF ENGRAVING BRASSES.

A. Roughly incised and waxed. B. Cleanly incised, V-groove, unwaxed.

sides of the groove can be coloured with "flatted" oil paint which, getting dull in course of time, can be renewed much more readily than rewaxing can be done. (See B, Fig. 130.) There is some difference of opinion as to whether it is proper in a brass plate to cut away the background, leaving the lettering standing up on the original plane of the plate. It does not seem so just a treatment of the material, but it has some practical advantages. Brasses are rarely kept polished, a labour which, indeed, would be an intolerable strain on church-cleaners.

In the case of lettering which is left raised with a "routed" background, the sunk part will get black in time, and the raised letters will retain a certain amount of brightness, if occasionally rubbed with a paraffined rag. The tinctures of heraldic achievements are best done in enamel, but it is not practicable to apply the enamel to a thick brass plate. The difficulty must be got over either by using copper or bronze for the whole plate, or by enamelling the coat of arms on a piece of copper and attaching it to the brass.

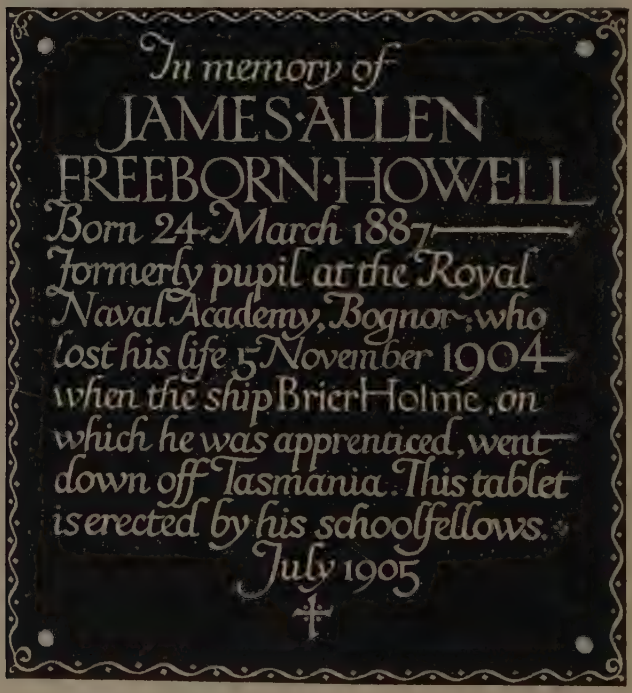
The "brass" in memory of five soldier Hamiltons (Fig. 131) is strictly not a brass, because the tablet is of rolled sheet bronze, but it is simpler to retain the generic title


Fidelis in Fidei
SACRED TO THE MEMORY
OF MAJOR THOMAS
BRAMSTON HAMILTON
LATE ROYAL ARTILLERY
OF BITTERNE GROVE HANTS
WHO DIED APRIL 2ND 1884 AGED 47
YEARS - AND OF HIS FOUR SONS
ALASTAIR LATE ROYAL IRISH FUSILIERS
KILLED BY LIGHTNING AT MACHADODORP
DECEMBER 5TH 1902 AGED 28 YEARS
KENNETH CEYLON CONTINGENT
DIED OF ENTERIC AT BLOEMFONTEIN
MAY 13TH 1900 - AGED 24 YEARS
ERNEST BETHUNES MOUNTED INFANTRY
KILLED IN ACTION AT SHEEPERS NEK
MAY 30TH 1900 - AGED 23 YEARS
PATRICK WORCESTERSHIRE REGIMENT
ROYAL FLYING CORPS - WHO WAS
KILLED DURING MANOEUVRES -
SEPTEMBER 6TH 1912 AGED 30 YEARS
THEY COUNTED NOT THEIR LIVES DEAR UNTO THEMSELVES

131.—ENGRAVED BRASS TO FIVE HAMILTONS, IN HYTHE CHURCH, ON A WALL: 3FT. BY 2FT.
Of rolled sheet bronze, with coat of arms, enamelled.
Edward E. Dorling.

of "brass." The heraldry only is enamelled; the lettering is incised and not waxed. Mr. Dorling's Roman lettering is admirably set out, and the use of Gothic letters for the motto gives a touch of variety.

The Howell brass is a very pretty exercise in the combination of Roman capitals for the

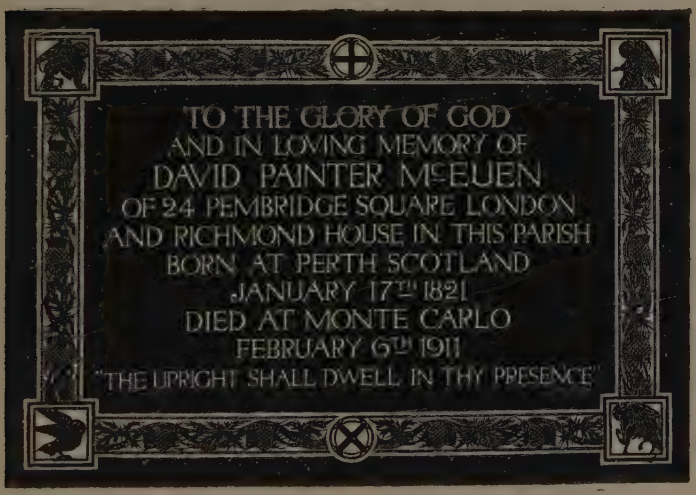


132.—ENGRAVED BRASS TO JAMES HOWELL, IN ST. WILFRID'S CHURCH, BOGNOR, 15½IN. BY 17IN.
Lettering in black wax except name in red wax.
Eric and MacDonald Gill. 1905.

FIG. 133.—ENGRAVED BRASS ON GRAVE SLAB OF SIR JOHN MILLAIS, P.R.A. ST. PAUL'S CATHEDRAL CRYPT.
Norman Shaw and John Clayton. 1896.

name with a quite free italic script for the rest of the inscription (Fig. 132). In the brass designed by Mr. Ramsden, illustrated below, there is a Gothic flavour in the treatment of the border.

It is comparatively rare to find modern brasses fixed as they were originally, viz.,


TO THE GLORY OF GOD
AND IN LOVING MEMORY OF
DAVID PAINTER McEUEN
OF 24 PEMBRIDGE SQUARE LONDON
AND RICHMOND HOUSE IN THIS PARISH
BORN AT PERTH SCOTLAND
JANUARY 17TH 1821
DIED AT MONTE CARLO
FEBRUARY 6TH 1911
"THE UPRIGHT SHALL DWELL IN THY PRESENCE"

134.—D. P. MCEUEN. ENGRAVED BRASS. OLD PARISH CHURCH, HAYLING ISLAND.
Omar Ramsden. 1913.

in the pavement of a church over an actual grave. There are, however, such modern examples as the brass to Sir John Millais in the crypt of St. Paul's (Fig. 133). This was designed by Norman Shaw and is let into a

slate slab, as is also a narrow enclosing band bearing an inscription. It may interest admirers of Norman Shaw to know that he rather distrusted his own skill in heraldic design, and this brass must rather be credited to the late John Clayton, to whom Norman Shaw turned in his doubt. Next to the Millais brass is a cast bronze slab decorated w th palm branches in low relief over the grave of Lord Leighton. (Monuments of sarcophagus form surmounted by effigies are outside the scope of this book, but mention may here be made of the fine example, also to Leighton, in the upper church. This was the work of Sir Thomas Brock, R.A. The whole conception is full of dignity and charm.) Returning to grave slabs in cast bronze, particular attention must be drawn to the example designed by Sir Robert Lorimer for Bishop Dowden in St. Mary's Cathedral, Edinburgh (Fig. 135). The figure is in such slight relief as not to offer an obstacle to the feet, and it is an interesting variant on the more usual practice of engraving such a portrait on a brass. This type of floor memorial in cast bronze seems never to have been used in England, but there are many German examples such as that by Peter Vischer, dated 1501, at Bamberg, in memory of a Bishop of Bamberg.

FIG. 135.—BISHOP DOWDEN. FLOOR TABLET. ST. MARY'S CATHEDRAL, EDINBURGH. CAST BRONZE. 6FT. 6IN. LONG.
Sir Robert Lorimer. 1911.

CHAPTER VIII

EMBLEMS AND SYMBOLS

Greek, Roman and Mediæval Examples—Professions and Trades—The "Narrative" Element in Sculpture—Military Emblems—Limitations of Imaginative Sculpture

THE use of symbols has been a mark of funeral monuments from the earliest times. There has been, indeed, no greater stimulus to the development of plastic art in general than the desire to give expression to religious emotion, never stronger in early times than when concerned with the mystery of death. This great aspect of the question may be studied in Alessandro della Seta's notable book, "Religion and Art," now available in an English translation.

The stelés of ancient Egypt are adorned with all manner of scenes and with emblems of the old religion, the significance of which must be obscure to all but Egyptologists, and they do not afford any direct inspiration to the modern designer. It is otherwise with the Coptic memorial stones of about the

eighth century A.D., many of which are to be seen at the British Museum. The *Chi-Rho*, enclosed by a wreath, and a tabella with the inscription, are features which may well be studied, and the former ornament in particular has been used with effect by Mr. Crum Watson in the memorial shown in Fig. 102.

The stelés of archaic Greek art were often adorned with allegorical figures rather than with effigies of the defunct, and their influence has profoundly affected all funerary art. It must be confessed that sirens singing threnodies form a rather unpleasant sculptural convention. A more graceful note was struck in Hellenistic and Greco-Roman art by the employment of Eros carrying, or resting on, a reversed torch, Thanatos (Death) represented as a young man leaning carelessly against a tree trunk and lowering his lighted torch towards a little altar, and Hypnos (Sleep), the other son of Night, often standing by him with more gracious mien. The sleeping Eros was an even milder symbol of death.

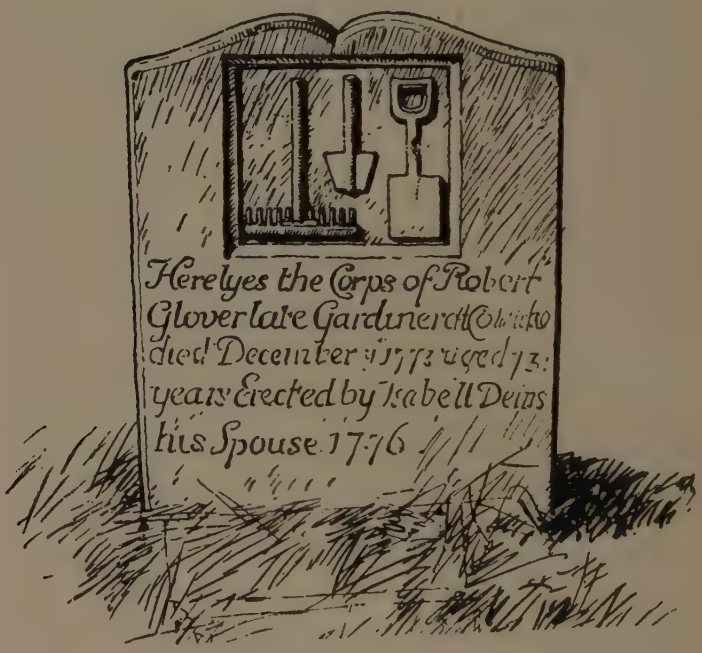
In the Roman days when martyrdom for the Faith was one of the present risks of Christianity, the prudent practice of those who buried their friends in the catacombs was to omit the name of the departed lest its presence should throw suspicion on the living. They

therefore adorned the tomb with emblems which would be significant to the faithful only. This symbolic profusion had gone somewhat out of fashion by the Middle Ages, and the ordinary types of Gothic tombs show little of such decoration, save in the prominent use of the cross and in the representation of emblems professional rather than mystic.

The grave slabs without effigies of the thirteenth and fourteenth centuries were decorated, if for ecclesiastical persons, with incised outlines of chalices, patens, books and pastoral staves, the chalice being the most common. Examples are to be seen at Barnard Castle; Marrick, Yorkshire; and Clixby, Lincolnshire. Similar slabs for laymen were often decorated with a representation of a sword, as at Gilling, Yorkshire; a hunting-horn, as at Battle; or a sword and shield with pilgrim's staff and scrip, as at Haltwhistle, Northumberland. At Rhuddlan the sword is accompanied by a primitive battle-axe; at Heysham, in Lancashire, by a harp; and at Ribchester by a lance.

Among trade emblems on mediæval slabs, shears may denote merely the burial of a lady, but, more probably, of the wife or daughter of a wool stapler or clothier. Scissors and a glove obviously indicate a glover; and a

" square " and heavy axe presumably a mason. A smith's hammer and pincers are to be seen at Chesterfield, Derbyshire, and the bell and



136.—TOMBSTONE: GIRTHON CHURCHYARD. 1776.

brazier at St. Dionis, York, no doubt denote a bell-founder. The list might be extended very much. It is important to note that almost

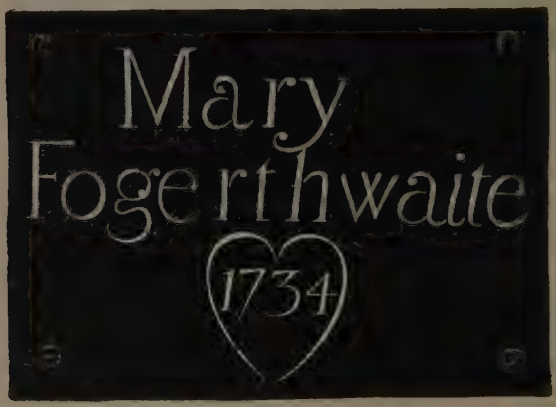
invariably these emblems are used in conjunction with a cross of more or less elaboration, sometimes incised in simple outline, sometimes in rather high relief and with much subsidiary decoration.

In later centuries the use of emblems, not only of mortality, like the skull, but of the occupation of the deceased, continued popular. They are found frequently on the humbler headstones of country churchyards from the seventeenth to early in the nineteenth century. Joiners are represented by mallets and chisels, tailors by scissors and the "goose," schoolmasters by books, etc. This was done even more freely in Scotland, where the spirit of "Old Mortality" has always been a national characteristic, than in England.

There is a good example of 1776 in Girthon Churchyard, Kirkcudbright (Fig. 136), where a gardener's tools are carved on the headstone. The beautiful italic lettering should also be noted.

The sixteenth, seventeenth and eighteenth centuries, with their rather weary imagination, were much addicted to the decorative use of such dismal emblems as the skull, hour-glass and the scythe, all by way of *memento mori*. There is simple pathos in the outline of a heart engraved on the brass of

Mary Fogerthwaite (Fig. 137), perhaps the tribute of a sorrowing sweetheart. In Latin countries the unrestrained fancies of Baroque sculptors brought in more dramatic variations on the same theme. In the Nightingale monument in Westminster Abbey, by the Frenchman, Roubillac, the skeleton figure of Death is striking at the fainting figure of



137.—BRASS TO MARY FOGERTHWAITE. 6¾in. BY 5in. MIDDLEHAM CHURCH, YORKSHIRE. 1734.

the lady supported by her husband. Many other monuments in France and Italy of the same kind show the imaginative bankruptcy and, as we think it, the poor taste of the times. In modern monuments no room is found for skulls or other needless reminders of mortality. At the end of the seventeenth century in Italy

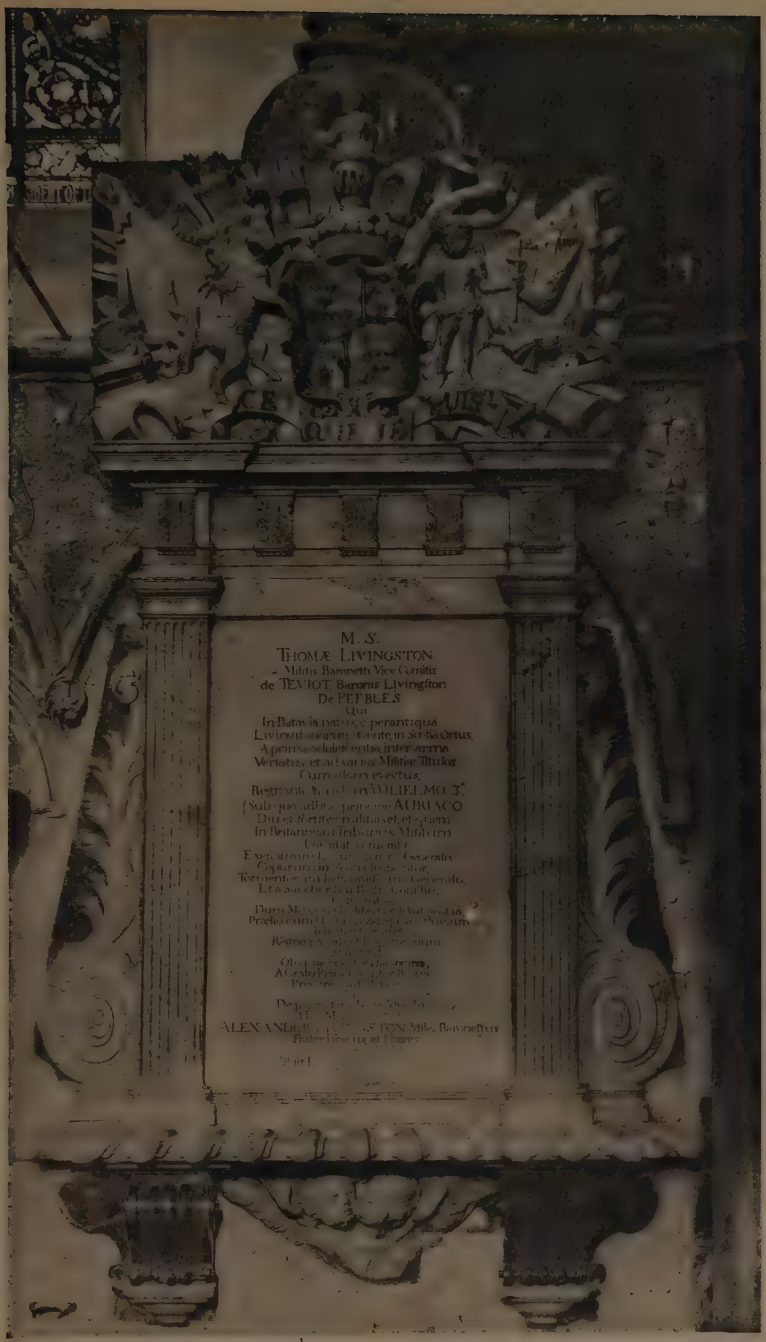


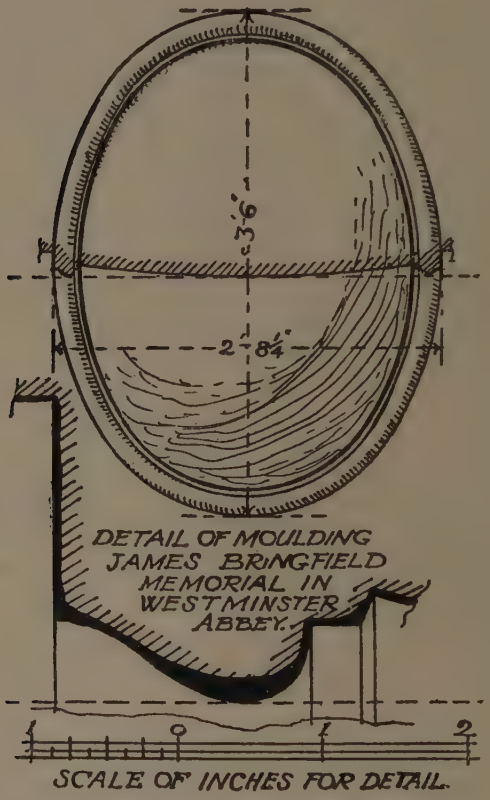
FIG. 138.—VISCOUNT TEVIOT. GREY-WHITE MARBLE, WITH BLACK CONSOLES. WESTMINSTER ABBEY. 1710.

panels of "narrative" sculpture were finding a place on monuments. In Pierre Monnot's tomb of Innocent XI at St. Peter's, Rome, the Pope, a seated figure, blesses a relief representing the end of the siege of Vienna by the Turks. It was not until later that artists in England sought inspiration in the same way from the narrative sculptures of Ancient Rome.

The supreme monument of the great wars in the reigns of William III and Queen Anne is Blenheim Palace, in the design of which Sir John Vanbrugh made free use of military emblems. They are also found on many of the wall tablets of the time set up in honour of soldiers, such as the memorial to Thomas Livingston, Viscount Teviot, in Westminster Abbey (Fig. 138). Except for the trophies of arms surrounding the coat of arms at the top, this design so much resembles the memorial in Chelsea Old Church to Elizabeth Stewart, set up in 1717, that there is a temptation to ascribe both to the same artist, but his name has not survived.

The wall tablet to Colonel James Bringfield in Westminster Abbey is an interesting example of a conception which relies almost wholly on the treatment of drapery (Fig. 140). It is also of interest to compare the way in which military emblems are worked into the design with the similar motif in the Teviot monument.

As may be expected, the use of military emblems in monuments is seen particularly



139.—FRAME MOULDING, BRINGFIELD MEMORIAL. 1706.

at the periods of the great wars, *i.e.*, after Marlborough's campaigns, during the Napoleonic wars, after the Crimea and the

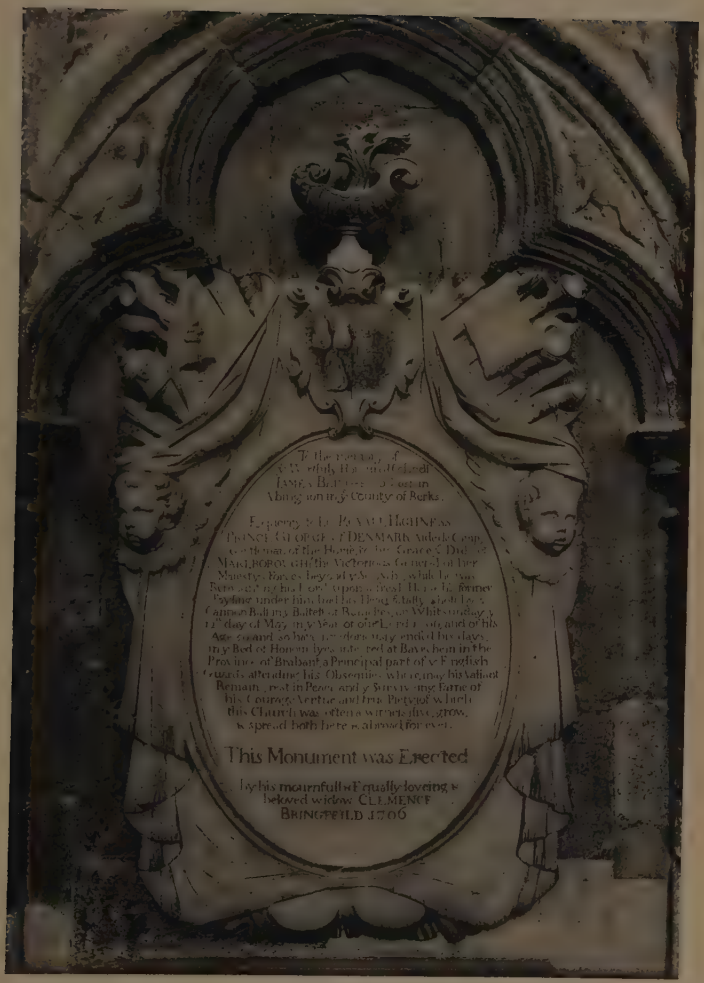


FIG. 140.—JAMES BRINGFIELD. WESTMINSTER ABBEY. WHITE MARBLE. 1706.

Indian Mutiny and after the South African War of 1899 to 1902. It was not, however, until the Napoleonic campaigns that sculptors were content not only to employ a wealth of emblems such as cannon-balls, standards, etc., but also to represent their heroes in dying attitudes, and, occasionally, to show in bas-relief a battle scene or naval action. It is sufficient in this connection to refer to such monuments as those of Richard Rundel Burges, done by Thomas Banks, R.A., in 1802, and George Blagden Westcott, whose monument by the same artist is only three years later. Both are in the south aisle of St. Paul's Cathedral. Westcott is shown as a partly-clad figure, falling stricken in the arms of Fame, and both figures are at a disagreeable angle which gives a sense of supreme insecurity. Westmacott and Bacon showed a like heavy imagination in the treatment of monuments about the same time.

St. Paul's contains some interesting examples of monuments with narrative reliefs set up after the Crimean War. Captain Edmund Moubray Lyons, of H.M.S. Miranda, died of wounds received in the bombardment of the forts of Sebastopol. A relief shows not only a medallion portrait of the officer, but also a picture of his ship bombarding the forts. In the same category may be placed a historical

relief in the north aisle of St. Paul's, to the memory of Sir A. W. Torrens (Fig. 141). A modern example of the same historical treatment is seen at St. Giles' Cathedral, Edinburgh, in Mr. Birnie Rhind's South African memorial to the Royal Scots (Fig. 142). Near the Torrens memorial in St. Paul's is the Crimean monument to the Seventy-seventh regiment, in which an angel is seen ascending from (or descending into) a grave, and two rows of British soldiers, most accurately equipped with busbies, stand by with reverent demeanour. This does not appear to be an example which may appropriately be followed. It must be admitted that the symbolic note about the time of the Great Exhibition was not very well managed. Perhaps emblematic treatment was never less successful than in the adjoining monument to two Viscounts Melbourne, set up about 1853. A large pair of black marble doors is set against the wall of the aisle. Over them is the inscription: "Through the Gate of Death." On either side are angels in white marble, standing up, but fast asleep. This is a feeble parody of the tomb-like wall monuments of the end of the eighteenth century and later, such as Canova's memorial, in St. Peter's at Rome, to the Old and Young Pretenders and Henry Stuart the Cardinal (1819). After the Afghan campaign of 1879–1880, in which the

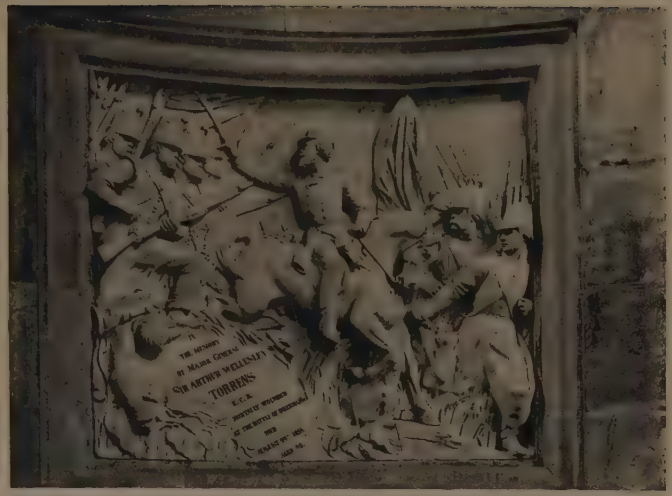


FIG. 141.—SIR A. W. TORRENS.
ST. PAUL'S CATHEDRAL.
C. 1856.

FIG. 142.—THE ROYAL SCOTS' SOUTH AFRICAN MEMORIAL. ST. GILES' CATHEDRAL, EDINBURGH.
Sculptor—Birnie Rhind

Royal Fusiliers took a prominent part, a monument (perhaps more futile than the Melbourne doors because more obscure) was set up to their memory, the sculptor being J. Forsyth. Under the relief is the text taken from the Second Book of Samuel, xxiii., 17: "Is not this the blood of the men who went in jeopardy of their lives?" The relief illustrates David's reception of his three mighty men after their exploit in bringing water from the well of Bethlehem. It is impossible to imagine what this charming narrative has to do with the Afghan War. The essence of successful emblematic treatment is that it shall signify something to the beholder. Immediately below the relief is a confused mass of flags and weapons. The names of the officers and men who fell are engraved on a brass below, so wholly disconnected from the relief that it is with some effort that one discovers that it relates to it.

The two monuments by Mr. S. Pepys Cockerell, illustrated in Figs. 143 and 144, show a just appreciation of emblematic design as well as sculptural skill. The monument to Mrs. Cockerell (Fig. 143) is in some sort reminiscent of Italian monuments of the fifteenth century in its general conception, but with one important difference. The earliest recumbent effigies always rested on a

sarcophagus. The next development was to place the effigy on a couch which was raised above and separated from the sarcophagus, thus emphasising the idea of sleep as against that of death. Mr. Cockerell has carried the idea further by omitting the cenotaph and making the effigy alone the chief feature of the composition. The colour effect is very interesting. The figure is in white marble, and the semicircle of gold mosaic behind it is set in a background of polished green granite. The finely designed wrought iron guard rails (which are similar in detail to the staircase railing at Caroline Park, Edinburgh) and the raised marble mosaic floor complete an interesting scheme, which combines both traditional and novel elements. The memorial in Haslemere Church to James Stewart Hodgson (Fig. 144) is a good example of the use of a convention which has been greatly vulgarised by cemetery masons. These three angels are not only beautifully modelled in their wings and vesture, but—what is still better—their faces are full of character and a grave sweetness. They afford a pleasant change from the usual mawkishness of angel countenances. The tablet is of alabaster, and set in a frame of the same material, which is not included in the illustration. The imaginative note is far more difficult

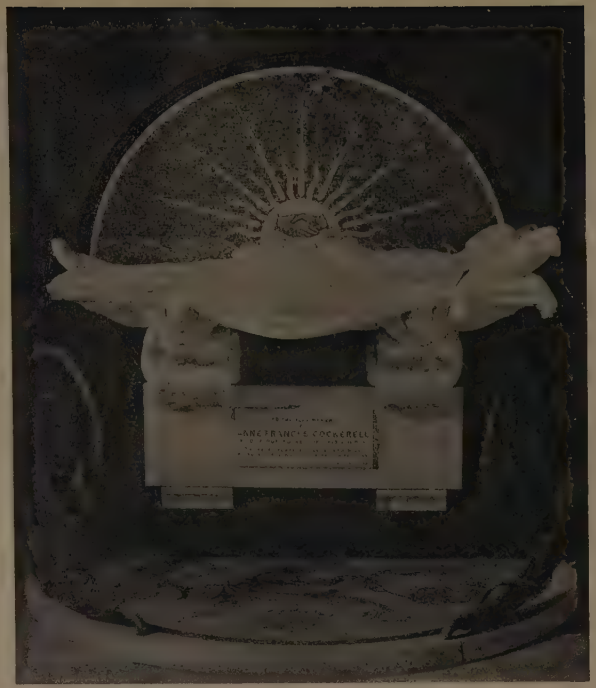


FIG. 143.—ANNE FRANCES COCKERELL, LYNDHURST CHURCH. WHITE MARBLE, GREEN GRANITE AND MOSAIC.

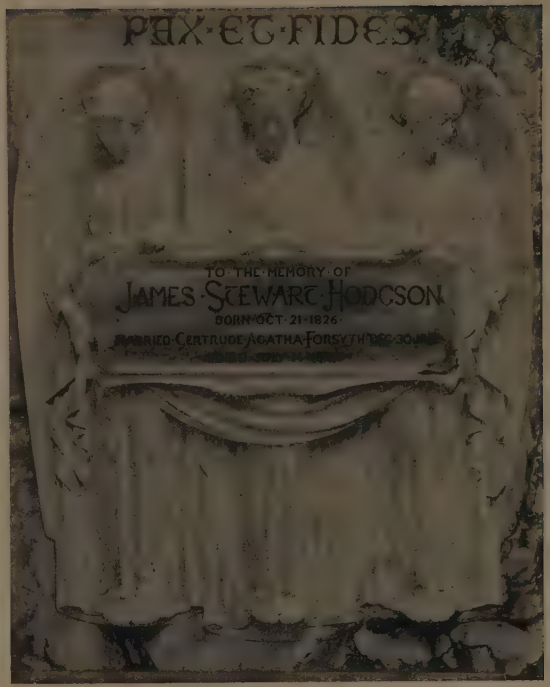


FIG. 144.—JAMES STEWART HODGSON. HASLEMERE CHURCH. ALABASTER; BACKGROUND AND TABLET POLISHED, FIGURES UNPOLISHED.

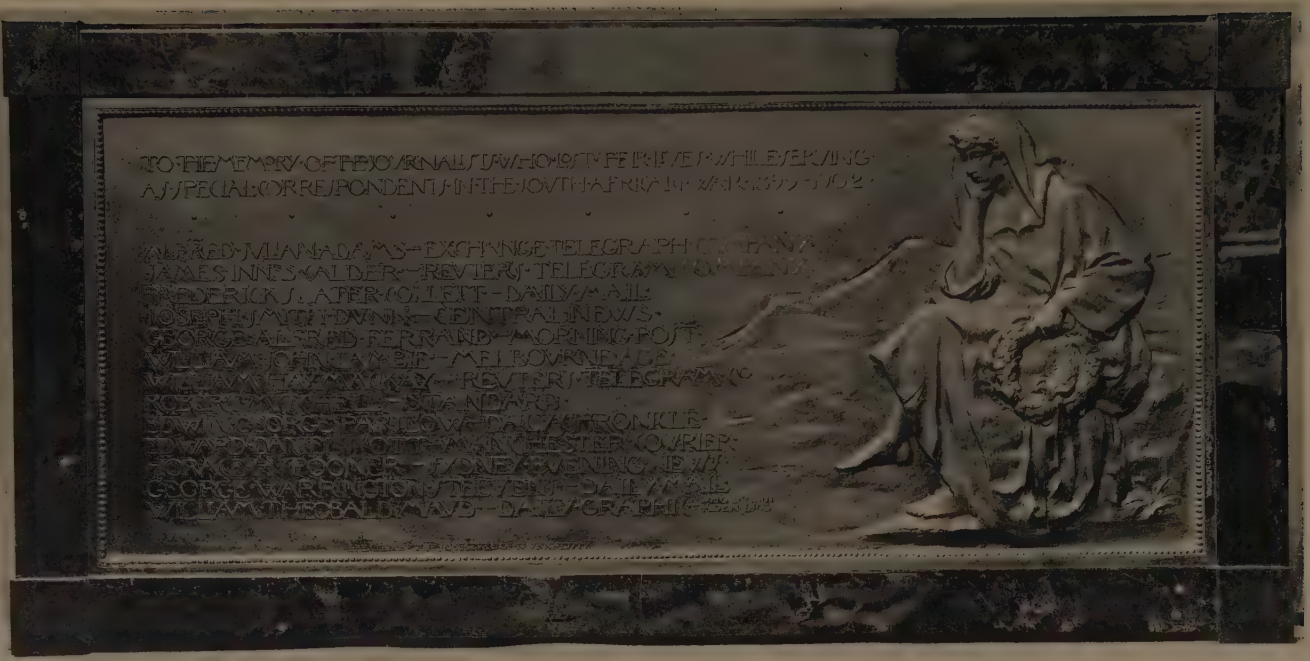

TO THE MEMORY OF THE JOURNALISTS WHO LOST THEIR LIVES WHILE SERVING
AS SPECIAL CORRESPONDENTS IN THE SOUTH AFRICAN WAR 1899-1902
ALFRED MILNER DAMS EXCHANGE TELEGRAPH COMPANY
JAMES INNES CALDER REUTERS TELEGRAM COMPANY
FREDERICK J. AFFER COLLETT DAILY MAIL
JOSEPH SMITH DAVIS CENTRAL NEWS
GEORGE ALFRED FERRAND MORNING POST
WILLIAM JOHN CAMPBELL MELBOURNE AGE
WILLIAM HAY MACKAY REUTERS TELEGRAM CO
STANDARD
EDWARD GEORGE PARLOW DAILY CHRONICLE
EDWARD DOYLE SCOTT MANCHESTER COURIER
HORACE A. TOOMER EVENING NEWS
GEORGE WARRINGTON STEEVENS DAILY MAIL
WILLIAM TREBALL MAUD DAILY GRAPHIC

FIG. 145.—WAR CORRESPONDENTS WHO DIED IN SOUTH AFRICA, 1899—1902. ST. PAUL'S CATHEDRAL CRYPT. BRONZE PANEL IN MARBLE FRAME.

Sculptor—Sir W. Goscombe John, R.A. 1904.

of expression in plastic art than in painting. The sculptor is limited by the definition of his material and must rely more on the subjective power of response in the imagination to which he appeals. He is in difficulties as soon as he ceases to represent facts and sets about the objective presentment of what is unreal physically, however true may be its spiritual message. In St. Paul's Cathedral is a wall tablet in low relief, by Sir Goscombe John, to the Coldstream Guards who fell in South Africa. A soldier supports a wounded comrade, and in the background a group of Coldstreams look down on the scene. They are dressed in various early uniforms of the regiment and symbolise the pride which the heroes of old campaigns would have felt in the gallantry of their successors. As sculpture it is successful, as symbolism the effect is to me a little theatrical—but that is merely a personal opinion. In the crypt is the same artist's memorial to the war correspondents who lost their lives in the same campaign (Fig. 145). The figure of a woman who sits musing and holding laurel wreaths is seen against a background of hills and conveys the air of contemplative sadness which the subject demands. Less is attempted than in the Coldstream memorial, but I feel that more is achieved.

CHAPTER IX

THE USE OF HERALDRY

The Windsor Stall Plates as Models—Work of Torregiano's English Helpers—Heraldic Banners as Memorials—Guidance from German and Italian Examples

Coats of arms no longer have for us the vital significance which they presented to people in mediæval times, but their historical and decorative interest abundantly justify their continued use. This is especially true in the case of monuments, on which it is very proper to indicate the family origins of the person commemorated. It is only of comparatively late years that distinction has come to be made between good and bad heraldry. It is obvious that care needs to be taken in monumental design not to attribute to people armorial bearings to which they are not entitled, but I am concerned now to deal rather with the decorative aspects of their presentment. It is natural enough that heraldic design should have changed side by side with the development of all the arts.

FIG. 146.—GARTER STALL PLATE OF SIR RALPH BASSETT. ST. GEORGE'S CHAPEL, WINDSOR. COPPER, ENAMELLED. C. 1390.

It is equally clear that the treatment of coats must vary considerably with the general design of the monument which they decorate. The finest extant early examples of different dates are to be found in the series of stall plates of the Knights of the Garter in St. George's Chapel, Windsor Castle. These form the subject of a fine book by Sir William St. John Hope, who kindly permits me to reproduce four of them. The originals are shown in all the splendour of their enamelled and painted colours, and Figs. 146 to 149 serve only the purpose of showing the character of their design. The complete series covers more than five centuries and nearly six hundred plates have survived. Perhaps the noblest of all is that of Sir Ralph Bassett, Lord Bassett of Drayton, K.G., 1368–1390. It consists of three distinct plates—(1) the shield ; and (2) the crest (seen in Fig. 146) ; and (3) a round target (not illustrated). The plates are of hammered copper, one-eighth of an inch thick, and the colour is given by dense and glossy enamel. It will be noticed that very little decorative play is made with the mantling of the helm, which is simply scalloped and finished with a plain tassel. It is the earliest plate of the whole series and cannot be later than 1390. Thirty years later design had become more elaborate, as will be seen from the plate of

Sir Simon Felbrigge, K.G., 1397–1442 (Fig. 147). Sir William Hope dates it about 1421. This

147.—ENGRAVED BRASS GARTER STALL PLATE OF SIR SIMON FELBRIGGE. ST. GEORGE'S CHAPEL. 1421.

plate is cut out in one piece, and the crest and mantling are more elaborately indicated, but

148.—ENGRAVED BRASS GARTER STALL PLATE OF SIR JOHN NEVILLE, LORD MONTAGU. ST. GEORGE'S CHAPEL. C. 1462.

still not with such richness as to detract from the prominence of the shield itself.

The plate of Sir John Neville, Lord Montagu, K.G., 1461–1471 (Fig. 148), is of a different type, as the arms, etc., are engraved on a rectangular plate with an ornamental edging. The date of this is about 1462, and the mantling plays a larger part in the general scheme than in the last example. The plate of Charles the Bold, Duke of Burgundy, K.G., 1469–1476–7 (Fig. 149), has a particular interest because of its exceptional design. Within a quatrefoil

149.—GARTER STALL PLATE OF CHARLES THE BOLD. BRONZE FRAME. ENAMELLED SILVER SHIELD. ST. GEORGE'S CHAPEL. C. 1470.

SCHOOL OF ART

FIG. 150.—ARMS OF HENRY VIII. AT NEW HALL, ESSEX.
Prior Bolton. 1517—1519.

FIG. 151.—TOMB OF HENRY VII (EAST END). WESTMINSTER ABBEY. BLACK MARBLE AND GILT BRONZE.
Torregiano and English Craftsmen. 1518.

frame of gilded bronze is a plain circular panel, six inches in diameter. On this is fixed the Duke's shield of arms within the garter. The shield itself is a thin plate of silver, and the tinctures are interpreted in enamel partly opaque and partly glossy. It is probable that this work was done in Flanders. The four plates illustrated are a slight indication of the exquisite beauty of mediæval heraldry, and of its decorative possibilities in memorial design.

There are few more beautiful heraldic panels of Tudor times than that containing the arms of Henry VIII at New Hall, Essex (Fig. 150). Originally this was set up on an outer wall, but it is now within the chapel of the Community inhabiting New Hall and is surrounded with a very florid outer framework of military trophies. This somewhat overwhelms the delicate Tudor detail of the panel, and is therefore omitted from the illustration.

It is fortunate for the heraldic artist that the first great work of art in England in a Renaissance style is the tomb of Henry VII in his chapel at Westminster Abbey. It is the work of Peter Torregiano, and the putti supporting the Royal arms at the corners of the tomb, and those below, holding up the crown, show a typical Florentine treatment (Fig. 151). Sir William Hope, however, thinks

that the coats of arms are the work of an English artist. The whole tomb is beyond all description beautiful, but as a whole is conceived on more magnificent lines than it is the purpose of this book to discuss in detail. From the heraldic point of view, however, it is of the utmost importance.

No less is true of the tomb of Henry's mother, Margaret Countess of Beaufort, to which the protecting grate, removed about 1820, was restored in January, 1915. This also was by Torregiano. The photograph reproduced on page 31 was taken before the grate was put back, and therefore shows the details of the heraldry with a fulness which the grate now denies to the visitor.

For later sixteenth century examples of heraldic design reference may be made to page 38 (Saffron Walden, 1544) and to page 39 (Chipping Hill, 1585).

For the treatment of heraldry in the seventeenth and eighteenth centuries some of the best examples are to be sought on the grave slabs let into the floors of churches. Fig. 152 shows an interesting series at St. Nicholas' Church, Dersingham. The coats of arms are of the same family, but in three cases impaling other families, and the upper two are shown on lozenges, for women, instead of on shields. Mantling is an essential feature of a helm,

FIG. 152.—HERALDIC TREATMENT OF TOMB SLABS. AT ST. NICHOLAS, DERSINGHAM. BLACK MARBLE. 17TH AND 18TH CENTURIES.

153.—TOMB SLAB OF THE 26TH EARL OF CRAWFORD. AT BALCARRES. OF DUMFRIESSHIRE GRANITE. *Sir Robert Lorimer.* 1914.

and as a woman does not bear a helm there is no justification for mantling in connection with a lozenge. Surrounding example No. 1, however, there is some pretty scrollwork of the character of mantling, and so reasonably applied that none but a rigid purist would object to its use. It is attached to rings on either side of the lozenge.

There is an admirable instance of true heraldic treatment of a tomb slab in the old kirkyard of the ruined church at Balcarres, a few hundred yards to the east of the house and garden (Fig. 153). The slab is of Dumfries-shire granite laid with its upper face level with the turf and following the lie of the ground, which slopes down from the head to the foot. Sir Robert Lorimer has once more shown his sympathetic treatment of Scottish armorials and his sense of what is due to the rugged material employed.

An unusual but very interesting type of heraldic memorial is shown in Figs. 154 and 155. When Field-Marshal Viscount Wolseley died, his widow presented to St. Patrick's Cathedral, Dublin, his banners of the Orders of St. Patrick, of the Bath, and of St. Michael and St. George. They are fixed with a helm between two arches. Below them is a wooden trophy of his arms, carved in considerable relief, painted in the right heraldic colours

FARNHAM SCHOOL OF ART

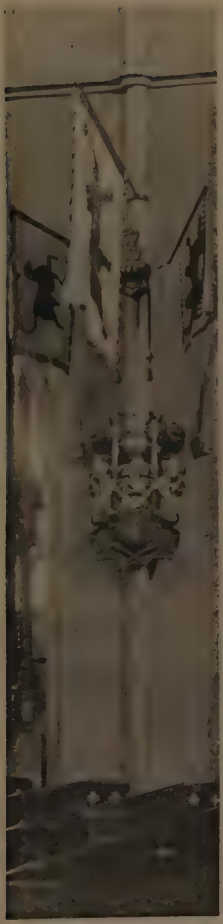


FIG. 154.—
TROPHY.

FIG. 155.—
FIELD-MARSHAL VISCOUNT WOLSELEY.

ST. PATRICK'S CATHEDRAL, DUBLIN. ARMS IN CARVED WOOD, COLOURED AND GILT.
Designed by E. Fairchild. 1913.

and with the coronet and Field-Marshal's batons gilt. The treatment of the trophy is based on a book plate designed for Lord Wolseley by Mr. Sherborne, and the modelling of the work follows a seventeenth century achievement of arms in carved wood, now at the Victoria and Albert Museum. The group of banners and trophy makes a knightly and characteristic memorial to a great soldier.

An attractive treatment of arms is shown in Fig. 157, which illustrates part of a scheme of decoration in modelled plaster, coloured and gilt, at Rounton Grange, Yorkshire. The two coats are displayed on the sails of a ship. They commemorate two marriages, and in each the husband's arms impale the wife's. In the case of the foresail Trevelyan impales Bell, and in the other Richmond impales Bell.

There is a hint of German influence in the monument to Sir John Williams in the Temple Church, London (Fig. 158), albeit the eagle boasts only one head. Regarded as a device for disposing the coat of arms in an attractive way, the tablet is a marked success. Sir John did not die until 1668, but it seems that he put up the monument as early as 1656. It was the work of John Stone, son of the greater Nicholas.

We need not limit ourselves to English examples for guidance in heraldic treatment.

The Germans were always more devoted to the heraldic treatment of monuments than ourselves. Fritzlar offers some notable examples. A wall slab dated 1718 in the Abbey Church of St. Peter, at that town, is covered with a great pedigree and many coats of arms, and a tomb of 1783 in the same church is similarly treated. Reference should

156.—PANEL IN MARBLE FLOOR. THE SHIELD IN BRASS AND RED MARBLE. CAPELLA DELLO SPASIMO, STA TRINITA, FLORENCE.

FIG. 157.—COAT OF ARMS IN PLASTER.
ROUNTON GRANGE.
George Kruger.

FIG. 158.—SIR JOHN WILLIAMS.
TEMPLE CHURCH, LONDON.
John Stone. 1656.

be made to Figs. 98 to 101, in Chapter VI, which illustrate some notable examples.

The effective simplicity of the Italian heraldry of the earlier Renaissance is well displayed in the panel in the marble floor in the Capella dello Spasimo, Sta Trinita, Florence (Fig. 156). The typically shaped shield has its charges represented in brass and red marble set in the white marble paving.

159.—SHIELD OF ARMS CARVED IN STONE. PALAZZO DEL PODESTA, ASSISI.

Figs. 159 and 160 show two panels set on the outside of the wall of the Palazzo del Podesta at Assisi. There is a particular charm about the angel supporters of the shield and arms of the Palazzo Venetia, Rome, shown

160.—SHIELD OF ARMS CARVED IN STONE. PALAZZO DEL PODESTA, ASSISI.

in Fig. 161. In the case of the decorative employment of a coat of arms which does not boast regular heraldic supporters, it may be very helpful to employ emblematic figures as supporters on the lines of this shield. A good English example of the same sort may be

seen on Bishop Sherborne's tomb at Chichester Cathedral (early sixteenth century), where two beautiful angels hold the mitre over the Bishop's arms. Such employment of elements not distinctively heraldic is a liberty

161.—SHIELD OF ARMS OF POPE PAUL II AND ANGEL SUPPORTERS. PALAZZO VENETIA, ROME. 1455.

which may properly be taken, but there are certain liberties, common enough in later heraldry, which make nonsense of it, such as the detachment of the crest from the helm to which it belongs. For further wisdom in these matters, however, the reader must be

referred to the writings of Sir William St. John Hope, Mr. Oswald Barron and others, who have laboured to make heraldry a living and intelligible art.

CHAPTER X

CONCERNING LETTERING

Roman—Lombardic—Black Letter—Development of "Lower Case" and Italic—Incised and Raised Letters

SCARCELY less important than the architectural and sculptural treatment of a memorial is the design of the lettering upon it. This is true of all types of monuments from the most sumptuous down to the simplest head-stone in a village churchyard. Until about the middle of the nineteenth century, when eccentricity of shape, and consequent illegibility, began to be regarded as a virtue, very few distinct types came into common use. They may be roughly divided into three—Roman letters, with the various modifications and refinements which were devised during Renaissance times; Lombardic lettering; and Gothic black lettering. For this purpose we may leave out of account the various Celtic types, which do not offer, indeed, very fruitful examples for present use. Mediæval black lettering has a beauty of its own, but

it is a bygone beauty, and suffers from the real disadvantage that it is not easily deciphered in these days. In modern memorials of a markedly Gothic character it may be desirable to use it, and a good instance of its employment may be seen in Fig. 81.

A very good example of Gothic type, in a modern variation, which makes it very readable, is the incised Hopton Wood stone inscription panel of Fig. 162. It was designed by John Francis Bentley. His fine work in the Gothic manner is apt to be forgotten in the natural admiration which we yield to his master work, the Roman Catholic Cathedral of Westminster, surely the finest modern interpretation of the Byzantine spirit.

It need not be supposed, however, that there is anything improper in using Roman lettering on a Gothic monument. As we are the heirs of all the ages, we are entitled to refer for inspiration to certain monuments in Italy of the end of the thirteenth century, which, though wholly Gothic in their general design, have inscriptions in Roman lettering. Easy legibility on a memorial is very much to be desired, and it is perfectly fitting to employ on a memorial of Gothic type the very readable Lombardic lettering which was in use in England from the twelfth to the

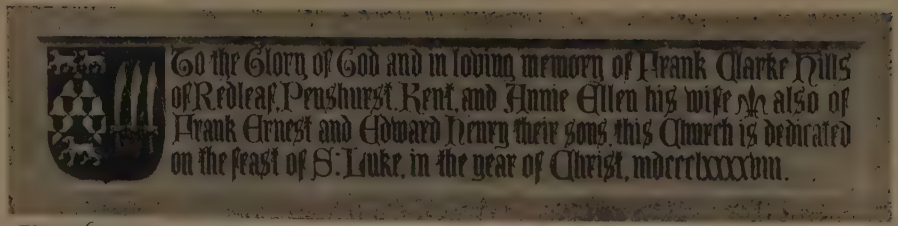

To the Glory of God and in loving memory of Frank Clarke Hills
of Redleaf Penshurst Kent and Annie Ellen his wife & also of
Frank Ernest and Edward Henry their sons this Church is dedicated
on the feast of S: Luke in the year of Christ MDCCCXXXVIII.

FIG. 162.—BLACK LETTER INSCRIPTION. PENSHURST. HOPTON WOOD STONE.
John Francis Bentley. 1898.

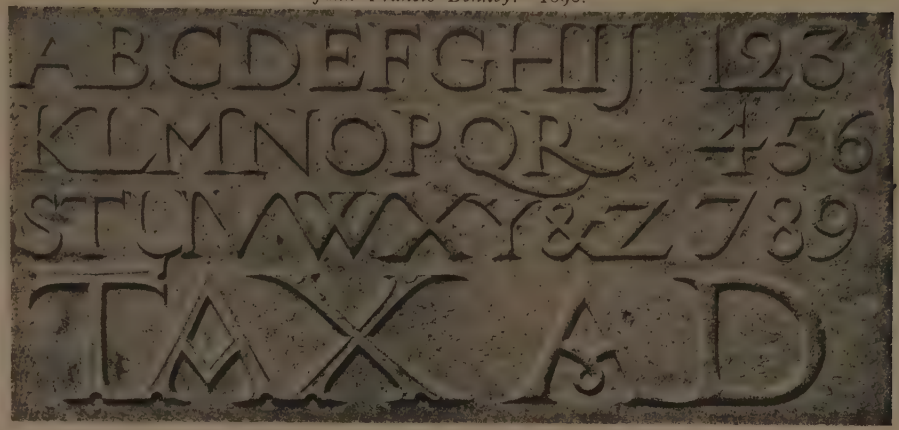
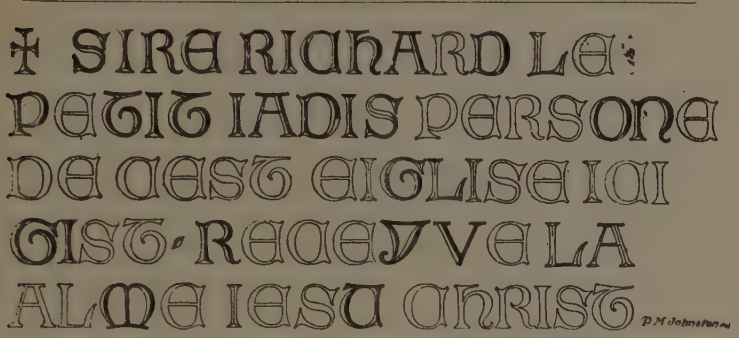


FIG. 163.—SAMPLE RAISED LETTERS CARVED IN HOPTON WOOD STONE.
Cut by Eric Gill. 1911.

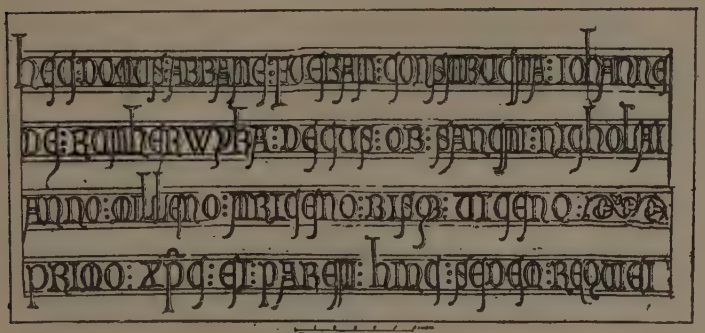
(1). (2). (3).

(1) shows section of the complete alphabet, the easiest to cut, and the strongest and best;
(2) is section of letters TAX and (3) of letters AD.



164.—LOMBARDIC INCISED LETTERING ON TOMB SLAB OF SIR RICHARD LE PETIT. STOKE D'ABERNON CHURCH. C. 1230.

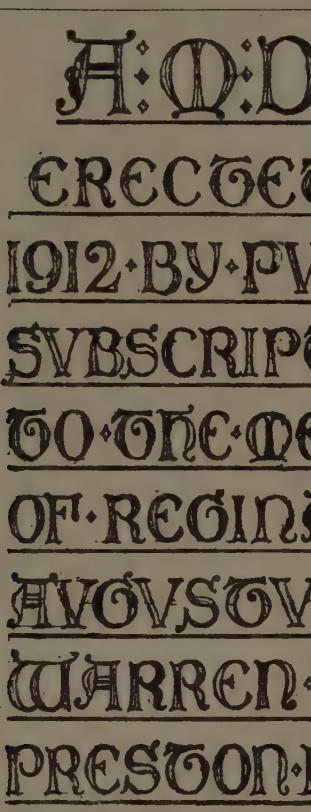
sixteenth century. It is far clearer than the later and contemporary black letter, and a good example is to be seen on the grave slab of Richard le Petit, in the churchyard at Stoke d'Abernon, Surrey. Mr. Philip M. Johnston has kindly furnished me with a



165.—DEDICATION INSCRIPTION IN CHANCEL, GREAT BOOKHAM, SURREY. LOMBARDIC LOWER CASE. 1341.

tracing of the complete inscription which runs round the slab, but compressed for convenience of reproduction (Fig. 164). The Great Bookham inscription is of a sort very unsuitable for modern use. These "lower case" letters are especially hard to read (Fig. 165). The lettering shown in Fig. 166 is a modern treatment of Lombardic type varied to insure greater ease of reading. For modern memorials, however, Roman lettering, varied only within narrow limits, is certainly the most effective as well as the clearest. One of the best examples —indeed, many regard it as *the* classical example—is the inscription on the Trajan Column (Fig. 167). Similar treatment is found on the scores of Roman monuments of all kinds in Britain, *e.g.*, the simple tablet illustrated in Fig. 169. How satisfactory this type was to the artists of the Renaissance is shown by comparing it with such a typical example as the inscription on the Marsuppini monument done by Desiderio da Settignano in 1456 (Fig. 168). Finer still is Filaréte's lettering on the Chiavez tomb (Chapter XI), page 361.

It is worthy of note that there is no "lower case" lettering in Roman inscriptions. This form, essentially an affair of penmanship, was not evolved before about the sixth century A.D. Equally interesting is the fact that the Romans never intentionally



166.—INSCRIPTION IN MODERN VARIANT OF LOMBARDIC. CARVED ON OAK LYCH GATE, EAST PRESTON CHURCH. *Philip M. Johnston.* 1912.

sloped their capital letters, *i.e.*, they did not use italics. It is probably correct to say that italic lettering was not used in monumental inscriptions before the year 1500, but "lower case" Roman letters had been sloped in

handwriting, and had thus formed italic " lower case," long before that date. Aldus first used them in typography about 1500. The story that they were copied by him from the handwriting of Petrarch is not credible, if it involves the implication that Petrarch was the first to use them in penmanship. The term " italic " may best be defined as " a comparatively free form of writing or lettering, narrow and flourished, and usually, but not necessarily, sloped." Mr. Eric Gill suggests to me that the appearance of italics towards the end of the *Quattrocento* does not necessarily imply more than that writing had by then become a common accomplishment of the educated. From that it was a short step to the use of italics in monumental inscriptions, and the professional folk, such as sculptors who so employed them, formalised a type which had originally been free and easy. The lack of literary education in most of the seventeenth and many of the eighteenth century stone-cutters in England had the effect of restoring to their work precisely that engaging irregularity. It follows that in these days, when education is a commonplace, it is an affectation to copy the unconscious waywardness in old lettering. If the effect desired is to be rich rather than austere, some ornamental italic type will serve the purpose,

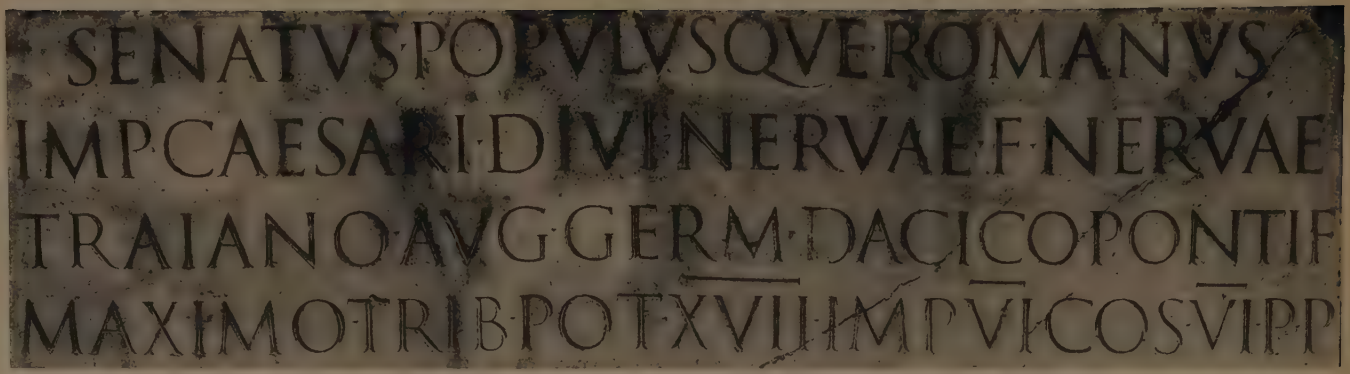

SENATVS POPVLVSQVE ROMANVS
IMP CAESARI DIVI NERVAE F NERVAE
TRAIANO AVG GERM DACICO PONTIF
MAXIMO TRIB POT XVIII IMP VI COS VI PP

FIG. 167.—PART OF INSCRIPTION. TRAJAN COLUMN, ROME. A.D. 113.

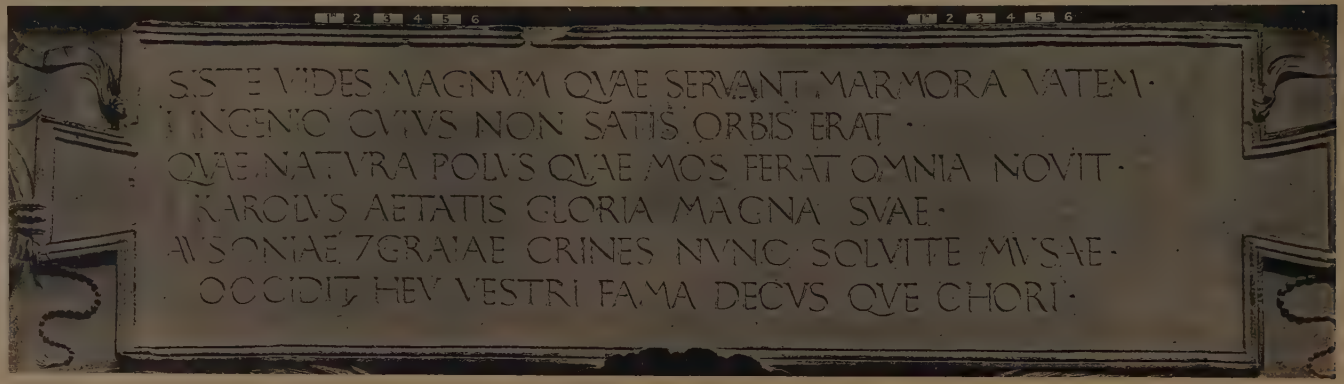
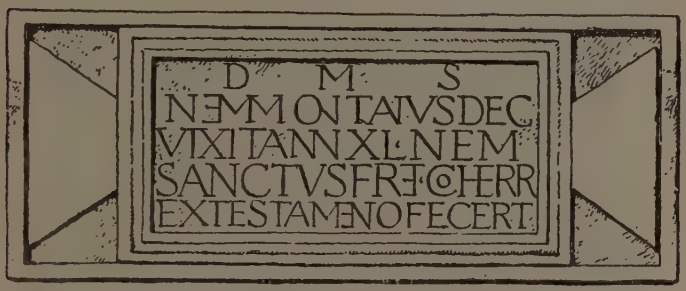

SISTE VIDES MAGNVM QVAE SERVANT MARMORA VATEM
INGENIO CVIVS NON SATIS ORBIS ERAT
QVAE NATVRA POLVS QVAE MOS FERAT OMNIA NOVIT
KAROLVS AETATIS GLORIA MAGNA SVAE
AVSONIAE ZGRAIAE CRINES NVNC SOLVITE MVSAE
OCCIDIT HEV VESTRI FAMA DECVS QVE CHORI

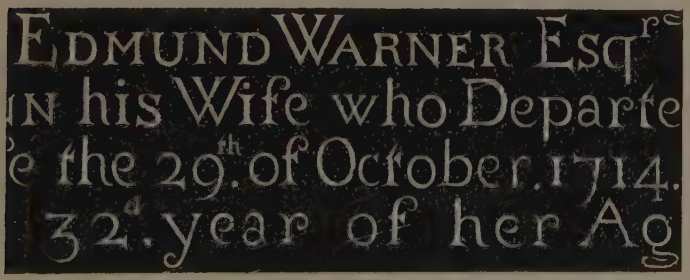
FIG. 168.—INSCRIPTION ON MONUMENT TO CARLO MARSUPPINI. SANTA CROCE, FLORENCE. WHITE MARBLE.
Desiderio da Settignano. 1456.



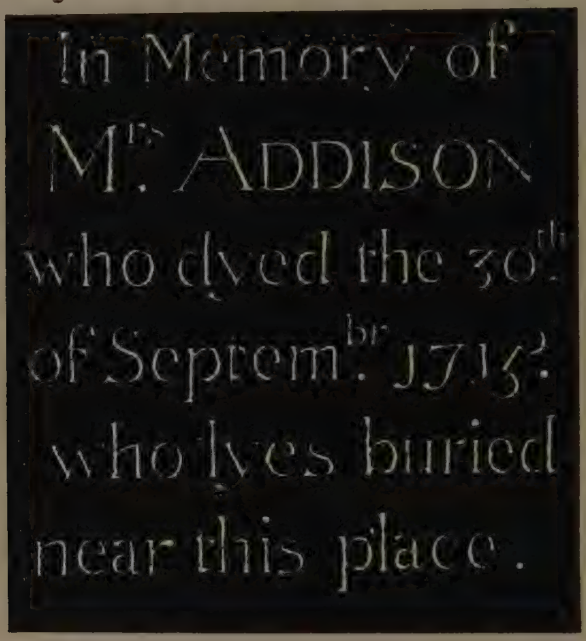
169.—ROMANO-BRITISH TABLET. BINCHESTER, DURHAM.

but the wilful omission of letters and their insertion above the regular line is a trick which does not convince.

Good examples of English eighteenth century use of lower case Roman letters in conjunction with both large and small capitals are to be seen on the grave slabs of the Warners at Parham, Suffolk (Fig. 170), and of



170.—PART OF INSCRIPTION INCISED IN SLATE GRAVE SLAB. ABOUT ONE-EIGHTH FULL SIZE. PARHAM CHURCH, SUFFOLK. 1714.



171.—LOWER CASE ROMAN LETTERING. INCISED STONE. MRS. ADDISON'S GRAVE SLAB. WESTMINSTER ABBEY CLOISTER. 1715.

Mrs. Addison in Westminster Abbey (Fig. 171). The two sizes of capitals and the lower case constitute between them three types, and this gives considerable variety to the inscription. It will be noted that the country mason in Suffolk has imparted to his work just that touch of freedom in the little curls of the "f" and "y" which distinguishes his lettering from

the more scholarly formation on the Addison slab. For a description of the actual designing and setting out of Roman lettering readers are referred to Mr. Edward Johnston's

IN MEMORY OF
WILLIAM O'NEILL
M.D.,C.M.,M.R.C.P. London
Youngest son of John O'Neill Esq
of Manor Hamilton, sometime
officer of the Leitrim Militia, by
Mary, only child and heiress of William Gregg
Esq of Cashelwool Co. Leitrim and Rose Island
Co. Fermanagh. Born 29th April 1830.
Member of the Council of the University of
Aberdeen, Fellow of the Royal Medical and
Chirurgical Society of London and Fellow of
the Academy of Medicine in Ireland
Died 29th. October 1905
R · I · P

172.—INCISED TABLET IN HOPTON WOOD STONE. IN LINCOLN CATHEDRAL. 2FT. IIN. BY 1FT. IIIN. TO WILLIAM O'NEILL. ARMORIAL BEARINGS COLOURED. LETTERING IN BLACK AND RED.
Designed by MacDonald Gill. 1906.

"Writing and Illuminating and Lettering." It may here be noted, however, that where space allows, it is safe to follow the proportions which are seen in the inscription on the Trajan

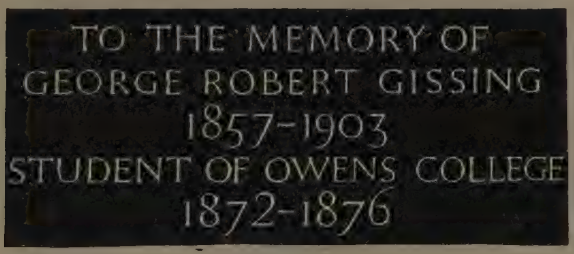
Column. O, C, G and D are based on the circle, M, H, W and U about fit into a square; A, N and V are nearly, but not quite, as wide as they are high; B, E, R and S are only about half as wide as their height. That is not to say that good results may not be got by the variation of these proportions according to the designer's taste. Some modern inscriptions have letters based throughout on a square and are quite successful.

Among modern exponents of Roman lettering, Mr. Eric Gill and Mr. MacDonald Gill take a high place. The O'Neill tablet (Fig. 172) is an admirable example of the use of lower case Roman; capitals are reserved for the name and titles, and a touch of variety is given by the use of italic capitals for the top line. Hopton Wood stone is, perhaps, the finest of all for incised lettering, but as it is not well to bring it to a high polish, the incised lettering does not show up very clearly. Very often that is no objection, but a benefit. On many monuments it is desired merely to provide a permanent record of names, but not to make them prominent.

When, however, it is important that he who runs may read, the lettering may be emphasised by being painted in black and red, as in the case of the O'Neill tablet, on which the armorial bearings are also coloured.

The tablet to George Gissing (Fig. 173) is a good example of the use of Roman capitals only.

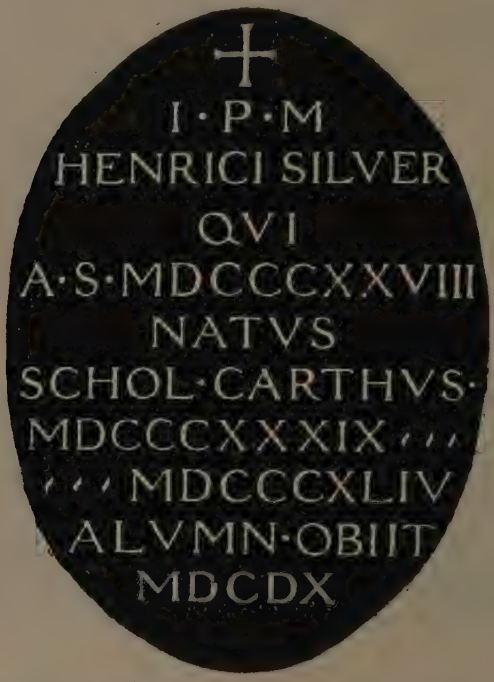
For the carving in stone of raised lettering, reference should be made to page 327, on which is illustrated a pattern stone wrought by Mr. Eric Gill. The photograph is reproduced by the courtesy of Mr. John Hogg from "Manuscript and Inscription Letters." Mr. Gill does not think raised letters very suitable for ordinary



173.—MEMORIAL TO GEORGE GISSING. MANCHESTER UNIVERSITY. IN HOPTON WOOD STONE. LETTERS INCISED. 23IN. BY 10IN.
Eric Gill and H. J. Cribb. 1914.

inscriptions, as compared with incised, and makes the necessary warning that the more decorated letters (TAX and AD) are appropriate only for isolated letters or words or for obviously ornamental uses.

As a sample of the decorative play which can be made with Roman numerals it would be hard to find a better example than the



174.—INCISED WHITE MARBLE TABLET TO HENRY SILVER. IN CHAPEL CLOISTER, THE CHARTERHOUSE, LONDON. 10½IN. BY 14IN. LETTERING BLACKED.
Designed by Selwyn Image. 1911.

white marble tablet to Henry Silver at the London Charterhouse (Fig. 174). It was designed by Professor Selwyn Image, and is a simple oval with a slight moulded edge, which does not appear in the rubbing reproduced. It shows the good effect of quiet unpretentiousness. Four lines of the

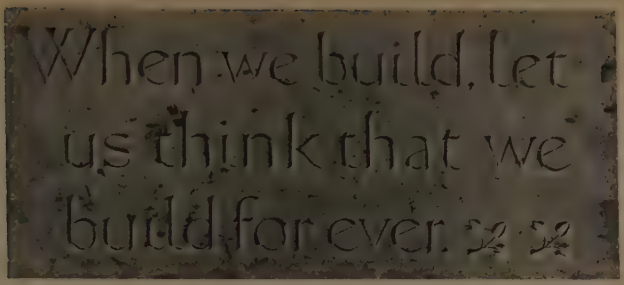


FIG. 175.—LOWER CASE ROMAN. INCISED. MARBLE.

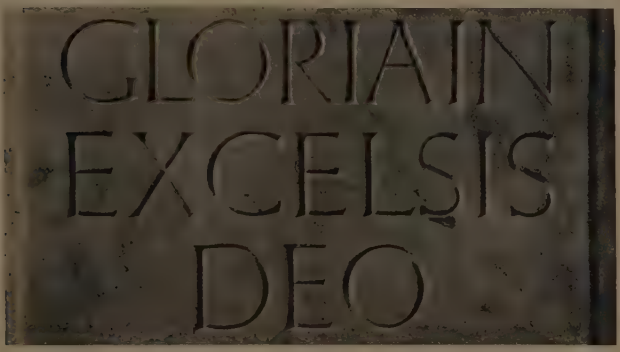


FIG. 176.—ROMAN CAPITALS. INCISED. MARBLE.

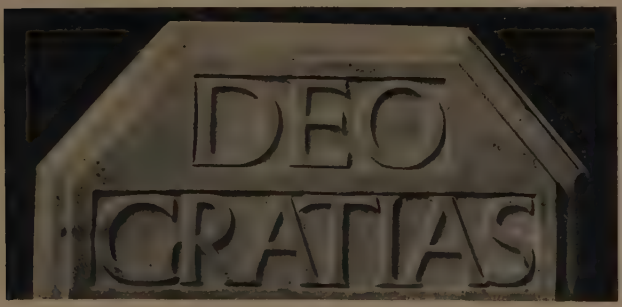


FIG. 177.—FLUSH LETTERS. SUNK BACKGROUND. MARBLE.

FIG. 178.—ROMAN CAPITALS. BRASS. INCISED AND WAXED.
All by Percy J. Smith. 1914.

inscription are occupied solely by the Roman notation of the dates. There is a larger memorial, also designed by Professor Image, in the Camden Road Presbyterian Church, London, N. The inscribed tablet is enclosed in a pedimented frame. Similar play is made with Roman numerals, but there is just a flicker of gaiety in the treatment of the letters.

Mr. Percy J. Smith is a skilled exponent of the art of setting out monumental inscriptions, and four examples of his work are shown in Figs. 175 to 178. His Roman capitals and "lower case" lettering are very delicate and slender, whether incised in marble (Figs. 175 and 176) or in brass (Fig. 178). Special attention may be drawn to the technique of the inscription shown in Fig. 177. This is a useful variant on the sort of raised lettering shown in Fig. 163, in which the complete inscription stands clear above the surface of the background. Mr. Smith's example shows the cutting away of only a limited area of the marble, so that the surface of the letters remains the same as the main part of the tablet, and is, in other words, flush.

It will be readily understood that the great delicacy of outline which it is possible to impart to Roman lettering when it is incised is not practicable for translation into stone when the

letters are raised. In such a case the strokes must necessarily be much thicker and the serifs cannot be carried to sharp points. This is shown in the trial stone already referred to (Fig. 163). It illustrates this point, and also the greater freedom of line which is permissible, and indeed desirable, in lettering of this sort. The faces of the larger raised letters are somewhat sunk in the middle of the strokes, and this modelled treatment brings about a pleasant play of light.

CHAPTER XI

INSCRIPTIONS: THEIR MATTER AND SETTING

Classical Precedents—Quotations from the Poets—The Value of Terseness—Some Italian Panels

For good and inspiring design we must look to architects and sculptors, but it is not their work to provide the matter of inscriptions, which is given to them by those who set up the memorials. I hope that the classics will not be forgotten. We want the spirit of the "precious tender-hearted scroll of pure Simonides" on a column at Thermopylæ:

> To those of Lacadæmon, stranger, tell
> That as their laws commanded, here we fell,

and of that marching strain of Callistratus in honour of Harmodius and Aristogeiton:

> I'll wreathe my sword in myrtle bough.

The natural inclination is to go back to classical models which represent the "strength divine of Roman days," but the Greek and Roman anthologies are a bad model for the Christian. The writers were Pagan, and to

them death was the very gloomy end of all things.

> Straight is the way to Acheron

writes one, and he bids his friends

> Weep not, far off from home to die ;
> The wind doth blow in every sky,
> That wafts us to that doleful sea.

This is bitter, but not so bitter as :

> Dion of Tarsus, here I lie, who sixty years have seen.
> I was not ever wed, and would my father had not been.

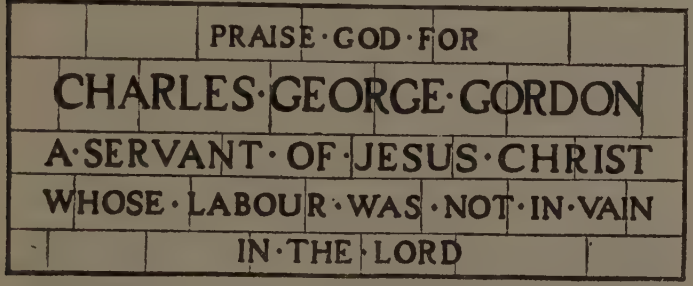
This is the note of the Pagan inscription. It was put into unforgettable words by Julian of Egypt :

> Oft have I sung—now from the tomb I cry—
> Drink ere enveloped in this dust you lie.

In a similarly stern way did the Roman soldier regard man's last enemy, and it was not till Christianity had endured for two or three centuries that bitterness and dread were replaced by faith and hope. We are entitled to ask of the modern epitaph that it shall combine the " strength divine of Roman days " with the " spirit of the age of faith " (the words are Sir Henry Newbolt's).

It is difficult to find suitable phrases from the Scriptures without using those which have lost their tremendous significance and become trite by continual repetition on headstones. That it can still be done, however, is shown by the inscription on the wall of the Gordon Chapel in the Anglican

Cathedral at Khartoum (Fig. 179). The words have just that devout simplicity which was characteristic of General Gordon.

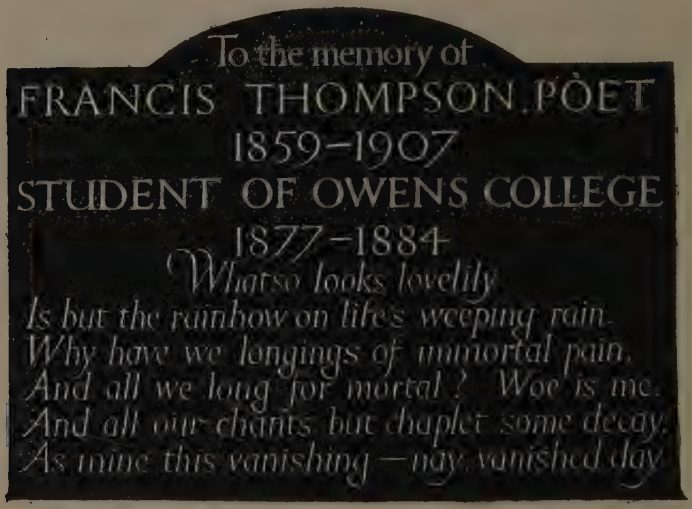


179.—GENERAL GORDON. KHARTOUM CATHEDRAL. BRONZE LETTERS ON STONE WALL. 9FT. BY 3FT. 6IN. *R. W. Schultz Weir.* 1913.

The use of quotations from the poets for memorial inscriptions does not date back far, but some epigraphists have contrived to give their lines the air of poetic quotation. There is a good example on the grave of Robert Bloomfield (1823) at Campton, Bedford, "Let his wild native wood-notes tell the rest." A poet might well have written the famous epitaph to the Father of English Music (1695), "Here lies Henry Purcell Esq, who left this life and is gone to that blessed place where only his own harmony can be exceeded."

In the case of the memorial to a poet the task should be simple. Francis Thompson is finely remembered by his own lines on a tablet at Manchester University (Fig. 180).

In the case of the present war *Hic jacet* will figure on few inscriptions. Our dead lie in graves hastily dug in French or Belgian soil and often unmarked, or on the uncharted bed of the seas. Their memorials will chiefly be in their parish churches, in school hall or chapel or on graven columns


To the memory of
FRANCIS THOMPSON POET
1859–1907
STUDENT OF OWENS COLLEGE
1877–1884
Whatso looks lovelily
Is but the rainbow on life's weeping rain.
Why have we longings of immortal pain,
And all we long for mortal? Woe is me.
And all our chants but chaplet some decay,
As mine this vanishing — nay vanished day.

180.—MEMORIAL TO FRANCIS THOMPSON, MANCHESTER UNIVERSITY. IN HOPTON WOOD STONE. LETTERS INCISED. 28IN. BY 21IN.
[*Eric Gill.* 1912.

in public places. Over few of our seamen shall we be able to write R. L. Stevenson's requiem:

> Here he lies where he longed to be
> Home is the sailor, home from sea
> And the hunter home from the hill.

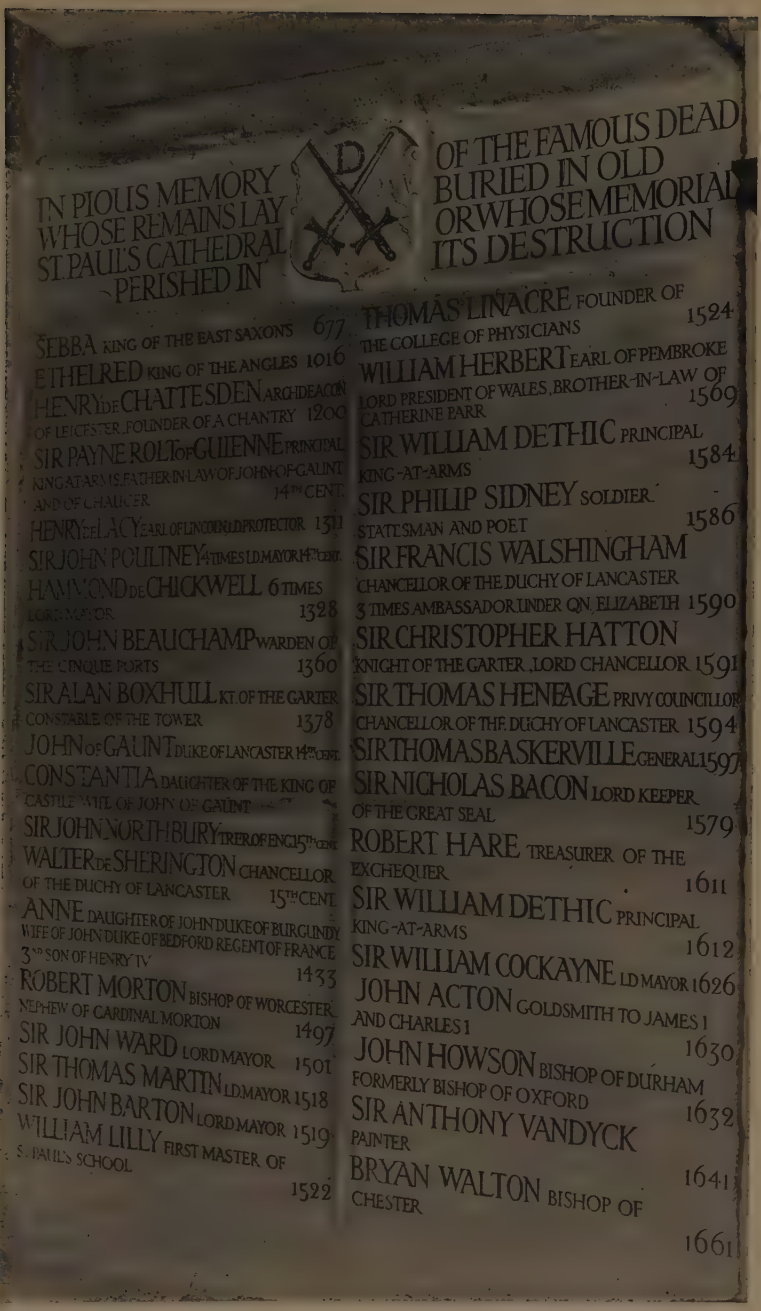

IN PIOUS MEMORY
OF THE FAMOUS DEAD
WHOSE REMAINS LAY
BURIED IN OLD
ST. PAUL'S CATHEDRAL
OR WHOSE MEMORIAL
PERISHED IN
ITS DESTRUCTION
SEBBA KING OF THE EAST SAXONS 677
ETHELRED KING OF THE ANGLES 1016
HENRY DE CHATTESDEN ARCHDEACON OF LEICESTER, FOUNDER OF A CHANTRY 1200
SIR PAYNE ROLT OF GUIENNE PRINCIPAL KING AT ARMS, FATHER-IN-LAW OF JOHN OF GAUNT AND OF CHAUCER 14TH CENT.
HENRY DE LACY EARL OF LINCOLN, LD PROTECTOR 1311
SIR JOHN POULTNEY 4 TIMES LD MAYOR 14TH CENT.
HAMOND DE CHICKWELL 6 TIMES LORD MAYOR 1328
SIR JOHN BEAUCHAMP WARDEN OF THE CINQUE PORTS 1360
SIR ALAN BOXHULL KT. OF THE GARTER CONSTABLE OF THE TOWER 1378
JOHN OF GAUNT DUKE OF LANCASTER 14TH CENT.
CONSTANTIA DAUGHTER OF THE KING OF CASTILE WIFE OF JOHN OF GAUNT
SIR JOHN NORTHBURY TREFOR ENG 15TH CENT.
WALTER DE SHERINGTON CHANCELLOR OF THE DUCHY OF LANCASTER 15TH CENT.
ANNE DAUGHTER OF JOHN DUKE OF BURGUNDY WIFE OF JOHN DUKE OF BEDFORD REGENT OF FRANCE 3RD SON OF HENRY IV 1433
ROBERT MORTON BISHOP OF WORCESTER NEPHEW OF CARDINAL MORTON 1497
SIR JOHN WARD LORD MAYOR 1501
SIR THOMAS MARTIN LD MAYOR 1518
SIR JOHN BARTON LORD MAYOR 1519
WILLIAM LILLY FIRST MASTER OF S. PAUL'S SCHOOL 1522
THOMAS LINACRE FOUNDER OF THE COLLEGE OF PHYSICIANS 1524
WILLIAM HERBERT EARL OF PEMBROKE LORD PRESIDENT OF WALES, BROTHER-IN-LAW OF CATHERINE PARR 1569
SIR WILLIAM DETHIC PRINCIPAL KING-AT-ARMS 1584
SIR PHILIP SIDNEY SOLDIER STATESMAN AND POET 1586
SIR FRANCIS WALSHINGHAM CHANCELLOR OF THE DUCHY OF LANCASTER 3 TIMES AMBASSADOR UNDER QN. ELIZABETH 1590
SIR CHRISTOPHER HATTON KNIGHT OF THE GARTER, LORD CHANCELLOR 1591
SIR THOMAS HENEAGE PRIVY COUNCILLOR CHANCELLOR OF THE DUCHY OF LANCASTER 1594
SIR THOMAS BASKERVILLE GENERAL 1597
SIR NICHOLAS BACON LORD KEEPER OF THE GREAT SEAL 1579
ROBERT HARE TREASURER OF THE EXCHEQUER 1611
SIR WILLIAM DETHIC PRINCIPAL KING-AT-ARMS 1612
SIR WILLIAM COCKAYNE LD MAYOR 1626
JOHN ACTON GOLDSMITH TO JAMES I AND CHARLES I 1630
JOHN HOWSON BISHOP OF DURHAM FORMERLY BISHOP OF OXFORD 1632
SIR ANTHONY VANDYCK PAINTER 1641
BRYAN WALTON BISHOP OF CHESTER 1661

FIG. 181.—FAMOUS PERSONS BURIED IN OLD ST. PAUL'S. ST. PAUL'S CRYPT. HILLMARK STONE SLAB. LETTERING INCISED.

Architect—Mervyn Macartney. Lettering by MacDonald Gill. 1913.

There is little doubt that among the noblest memorials following the war will be those to the ships' crews who have succumbed to the sudden hidden peril of the mine and submarine. Palgrave's "Trafalgar" is full of great lines:

But ours stood frowningly smiling, and ready for death as for life

. . . . . .

For the spirit of Nelson was on them, and each was Nelson that day.

. . . . . .

None can have failed to be touched by the splendid boyishness of our naval captains—witness the last minutes of Captain Loxley, of the *Formidable:*

Gallant and true and tender,
Child and chieftain in one.

And of all who have gone down into the sea in ships, and have not returned, we may say, still in Palgrave's words:

Then he knew, not in vain,
Not in vain for his comrades and England he bled;
How he left her secure,
Queen of her own blue seas, while his name and example endure.

Group memorials, *i.e.*, regimental and public school, give great opportunity to the epigraphist, but I know of no old examples of particular note. There is, however, a beautiful epitaph on the monument in the garden at the Royal Naval Barracks, Chatham, where many prisoners of war were buried a hundred years

ago. Its charity, dignity and humanity speak for themselves, and it strikes a moderate and dignified note :

Here are gathered together
The remains of many brave soldiers and sailors
Who, having once been the foes, afterwards the captives of England,
Now find rest in her soil,
Remembering no more the animosities of war
Or the sorrows of imprisonment.
They were deprived of the consolation of closing their eyes
Amongst the countrymen they loved,
But they have been laid in an honourable grave
By a nation which knows how to respect valour
And to sympathize with misfortune.

Among the moderns, none has done more finely than Sir Henry Newbolt in the memorial to the Old Cliftonians who fell in South Africa, 1899–1902. It has been already quoted in Chapter I, but may be repeated :

Clifton, remember these thy sons who fell
Fighting far over sea,
For they in a dark hour remembered well
Their warfare learned of thee.

There is a good inscription on the well known memorial column in the Sanctuary at Westminster commemorating those old Westminsters who fell in the Crimea and Indian Mutiny. It was written by the Rev. T. W. Weare, Under-Master of Westminster from 1841–1861, and among the names commemorated are Field-Marshal Lord Raglan,

G.C.B., and General Sir Henry William Barnard, G.C.B., the one Commander-in-Chief in the Crimea, the other in the Indian Mutiny :

To the Memory of those
educated at Westminster School,
who died in the Russian and Indian Wars,
A.D. 1854–1859,
on the Field of Battle,
or from wounds or Sickness :
Some in early Youth,
Some full of Years and Honours,
but who all alike
Gave their Lives for their Country,
This Column was erected
by their old Schoolfellows,
in token of Sorrow for their Loss,
of Pride in their Valour,
and in full assurance
that the Remembrance of their Heroism
in Life and Death
will inspire their Successors at Westminster
with the same Courage and Self-Devotion.

On page 372 are quoted the admirable Latin lines on the South African memorial at Haileybury. I like to think that in coming years some of our regiments will not be forgotten on the fair fields of France, now lying waste, but only for a season. And for that future Robert Louis Stevenson gives us a word :

They pass and smite, the children of the sword—
No more the sword they wield ;
And O, how deep the corn
Along the battlefield !

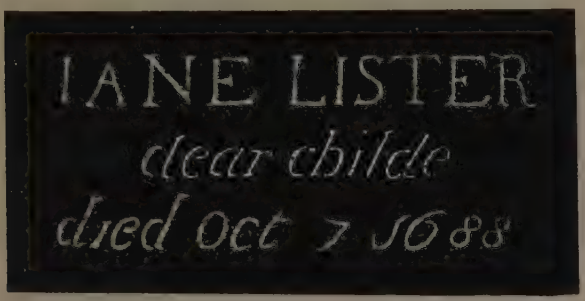
Among poems on warlike exploits there are lines appropriate to particular regiments, such as the end of Sir Francis H. Doyle's "The Private of the Buffs" which is fitting for a man of that regiment:

> Who died, as firm as Sparta's King
> Because his soul was great.

When Arthur Hallam died, the historian set on his son's grave a long inscription, in a dignified manner reminiscent of the eighteenth century. When the father followed him, Tennyson wrote his epitaph: "Here rests Henry Hallam the Historian." The present Lord Tennyson's comment is that the poet "thought the simpler the epitaph the better it would become the simple and noble man."

For inscriptions to individuals terseness is of the essence of success, and a condition of remembrance. Who can forget "O Rare Ben Johnson" or the moving brevity of the Jane Lister tablet (Fig. 182)?

The punning epitaphs of the eighteenth century were tiresome, because jokes about death do not suit our humour. But the reference to the raising of the son of the Shunammite (2 Kings IV, 26) on the memorial to Major Childe, by the sole words, "It is well," has a delicate play on his name, which clings to the memory and wholly justifies the allusion.



182.—JANE LISTER.
Part of incised stone wall tablet, Westminster Abbey Cloisters. 1688.

There is also a fitness in employing lines in which our poets have honoured men of historic name. For a Graham who fell in battle might be used the words from Aytoun's " Killiecrankie " :

> In the glory of his manhood
> Passed the spirit of the Græme.

For a Wessex man Thomas Hardy has written much that is telling, as in " The Casterbridge Captains " :

> And we see something in the lives
> Of those who'd ceased to live
> That sphered them with a majesty
> Which living failed to give.

As we read the brief obituaries that follow the casualty lists in the newspapers, we are often gripped by such notes as " he was eighteen years and eleven months old," or " he died

of wounds on his twentieth birthday." On the memorial of such an one might well be set the name of the battle and the date, and below them Palgrave's lines :

> To-day is a day will be written in story
> To the great world's end and for ever !
> Let the boy alone have the glory.

There is a great deal to be said for the dignified and straightforward inscriptions of praise which were in use in the last half of the seventeenth century. They had not arrived at the bombastic catalogues of virtues to which the eighteenth century was so much addicted. It was Dr. Johnson who said that " in lapidary inscriptions a man is not upon his oath," and he defended the note of exaggerated praise in the epitaphs of his contemporaries.

Richard Le Neve's memorial (Fig. 184) is appreciative without being overwhelming. It should also be studied for the very admirable way in which the lettering is spaced on the slab. That brings us to consider the sorts of setting-out and framing which are suitable for an inscription when that constitutes the chief feature of a memorial.

An interesting example of the adequate filling of a large space with a list of names is the memorial to the famous dead buried in Old St. Paul's Cathedral, whose monuments

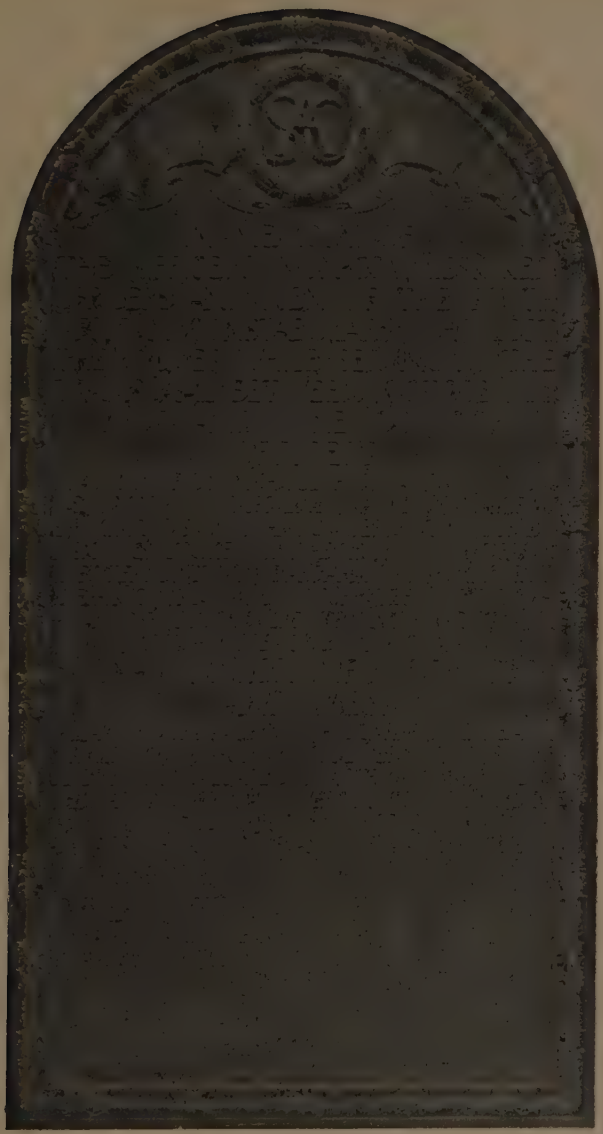
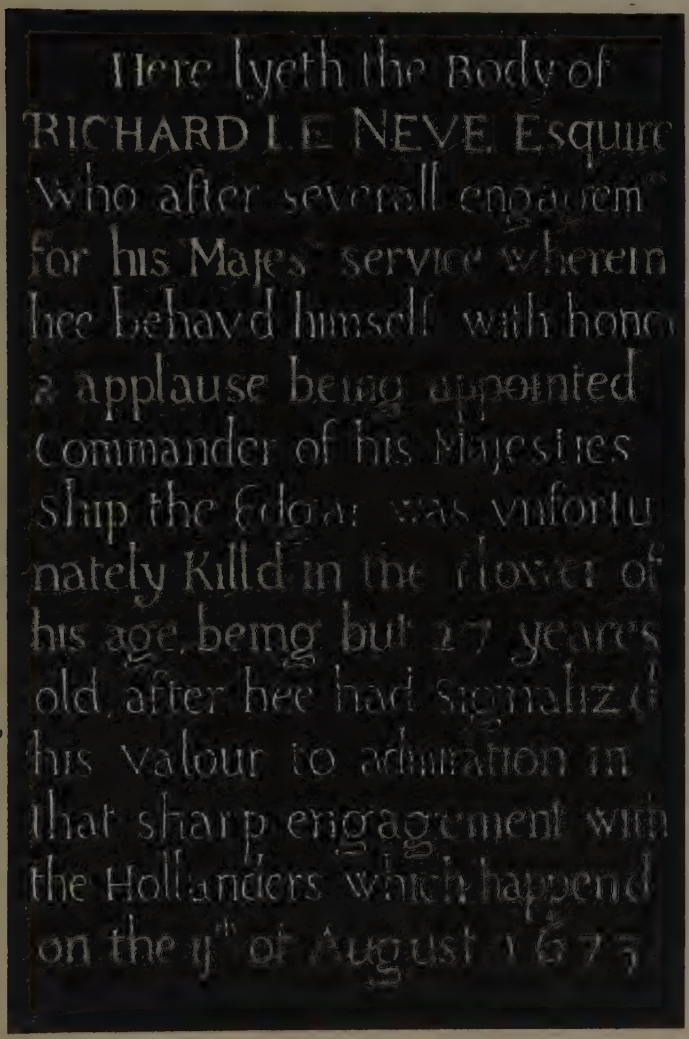


FIG. 183.—ONE OF THREE INSCRIPTION PLATES WITH NAMES OF SOUTH AFRICAN CONSTABULARY. BLOEMFONTEIN CATHEDRAL. CAST BRONZE.
Architect—Herbert Baker. 1909.


Here lyeth the Body of
RICHARD LE NEVE Esquire
Who after severall engagem
for his Majes service wherein
hee behavd himself with hono
& applause being appointed
Commander of his Majesties
ship the Edgar was vnfortu
nately Killd in the flower of
his age being but 27 yeares
old after hee had signaliz'd
his valour to admiration in
that sharp engagement with
the Hollanders which happend
on the 11th of August 1673

184.—INCISED INSCRIPTION OF MEMORIAL TO RICHARD LE NEVE. WESTMINSTER ABBEY, 1673.
(*See also Fig.* 20.)

perished in its destruction (Fig. 181). The lettering, set out by Mr. MacDonald Gill under the direction of Mr. Mervyn Macartney, is cut with a V-shaped incision, and the coat of arms above is coloured blue and parcel gilt. This is as good a treatment as I know of an inscribed slab pure and simple, without framing of any kind. Rather more elaborate are the tablets in Bloemfontein Cathedral with the names of South African Constabulary (Fig 183). The wreath and enclosing moulding are well modelled.

A good example of the importance of keeping inscriptions within a reasonable length is to be seen by comparing those illustrated in Figs. 185 and 186. Both are Italian; the longer inscription is on the face of the cenotaph of Paul II in the Grotte Vaticane, and the shorter one on the tomb of Cardinal Chiavez di Portogallo. They are based on similar conventions. On Paul's tomb a pair of angels holds the tablet, on that of Chiavez a pair of angels stretches out an opened scroll. Considered as inscriptions, the Chiavez example gains enormously in decorative value over the other, by reason of the large size of the lettering, which is incidentally far more beautiful in itself. Paul II was a pompous person, and the length of the inscription accords with the overcrowded scheme of the

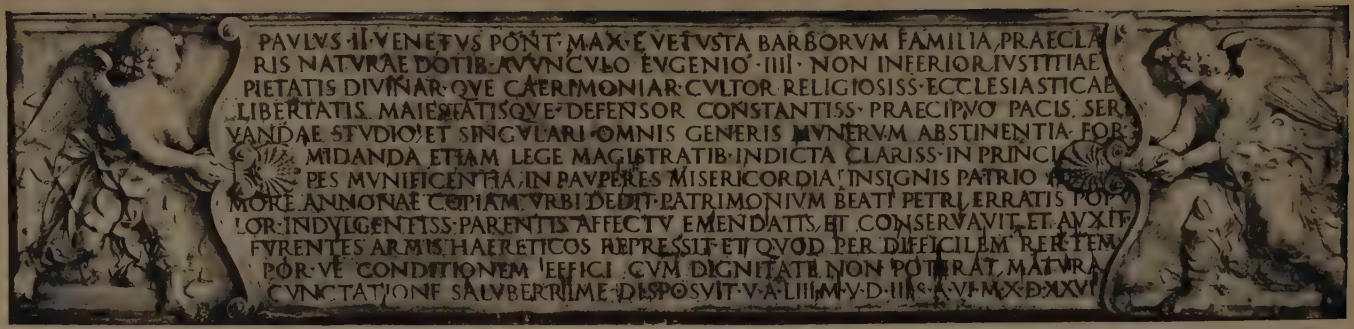

PAVLVS II VENETVS PONT MAX E VETVSTA BARBORVM FAMILIA PRAECLA
RIS NATVRAE DOTIB AVVNCVLO EVGENIO IIII NON INFERIOR IVSTITIAE
PIETATIS DIVINAR QVE CAERIMONIAR CVLTOR RELIGIOSISS ECCLESIASTICAE
LIBERTATIS MAIESTATISQVE DEFENSOR CONSTANTISS PRAECIPVO PACIS SER
VANDAE STVDIO ET SINGVLARI OMNIS GENERIS MVNERVM ABSTINENTIA FOR
MIDANDA ETIAM LEGE MAGISTRATIB INDICTA CLARISS IN PRINCI
PES MVNIFICENTIA IN PAVPERES MISERICORDIA INSIGNIS PATRIO
MORE ANNONAE COPIAM VRBI DEDIT PATRIMONIVM BEATI PETRI ERRATIS POP
LOR INDVLGENTISS PARENTIS AFFECTV EMENDATTS ET CONSERVAVIT ET AVXIT
FVRENTES ARMIS HAERETICOS REPRESSIT ET QVOD PER DIFFICILEM RERTEM
POR VE CONDITIONEM EFFICI CVM DIGNITATE NON POTERAT MATVRA
CVNCTATIONE SALVBERRIME DISPOSVIT V A LIII M V D III K VI M X D XXV

FIG. 185.—INSCRIPTION ON MONUMENT. POPE PAUL II. GROTTE VATICANE, ROME.
Giovanni Dalmata.

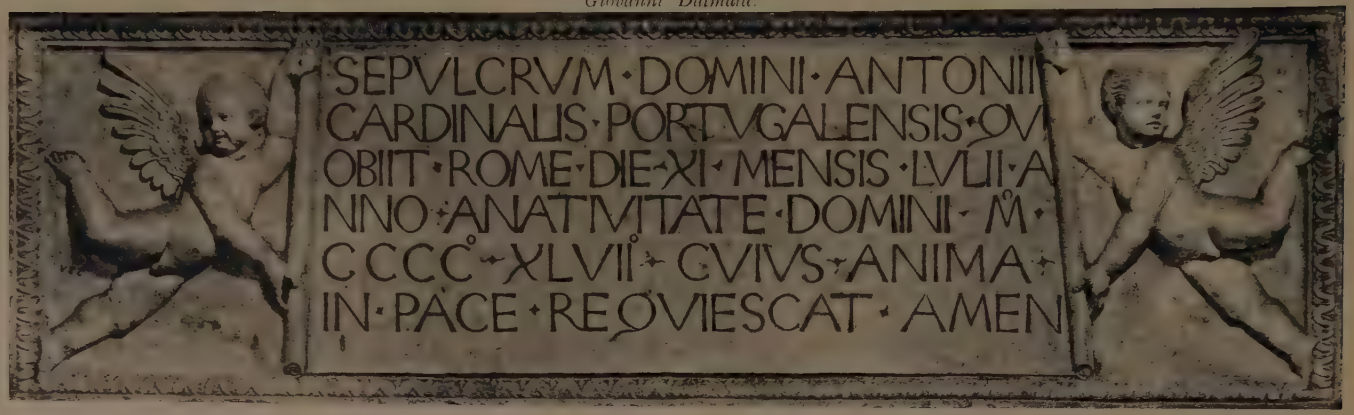

SEPVLCRVM DOMINI ANTONII
CARDINALIS PORTVGALENSIS QV
OBIIT ROMAE DIE XI MENSIS LVLII A
NNO ANATIVITATE DOMINI M
CCCC XLVII GVIVS ANIMA
IN PACE REQVIESCAT AMEN

FIG 186.—INSCRIPTION ON MONUMENT. CARDINAL ANTONIO CHIAVEZ (PORTOGALLO). ST. JOHN LATERAN, ROME.
Filarete.

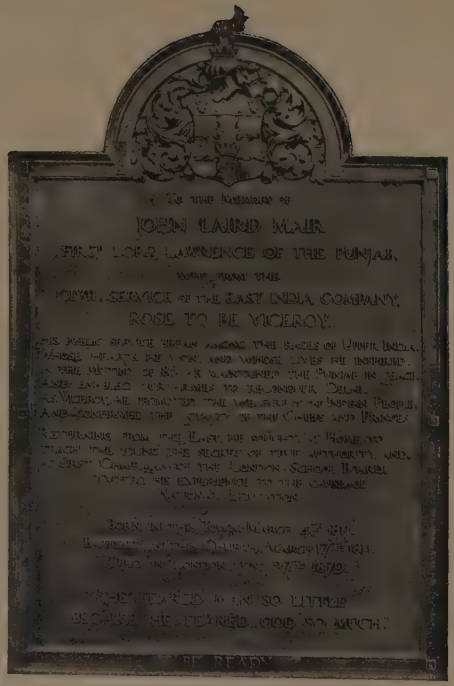

IN THE MEMORY OF
JOHN LAIRD MAIR
FIRST LORD LAWRENCE OF THE PUNJAB
WHO FROM THE
CIVIL SERVICE OF THE EAST INDIA COMPANY
ROSE TO BE VICEROY

FIG. 187.—LORD LAWRENCE. RICHMOND, YORKSHIRE. CAST BRONZE.
Paul Phipps. 1910.

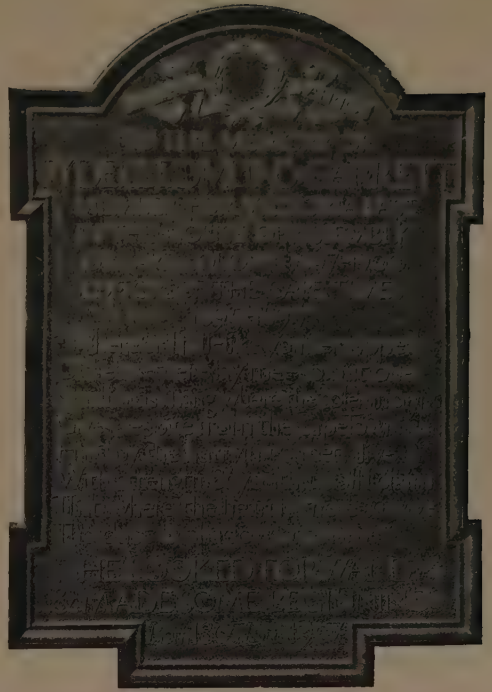


FIG. 188.—F. E. GARRETT. CAPE TOWN CATHEDRAL. CAST BRONZE.
Eric Gill. 1907.

FIG. 189.—TABLET WITH MEDICI ARMS IN ABBEY AT FIESOLE.
Brunelleschi. 1466.

FIG. 190.—INSCRIPTION ON MONUMENT TO BENOZZO FEDERIGHI: NOW IN STA TRINITA, FLORENCE. MARBLE.
Luca della Robbia. 1455—7.

tomb. Mr. Gerald Davies has said, with justice, that Filaréte's inscription to Chiavez is the most beautiful piece of lettering in Rome. In this connection, reference may also be made to a modern pair of examples shown in Figs. 187 and 188, which illustrate the same point. The bronze tablet by Mr. Gill must be held to be the more effective, because the lettering is of good size. In Mr. Phipps' tablet, so much had to be included that there is a sense of overcrowding. It may be hoped that people who are promoting memorials will bear in mind that a designer is considerably hampered by an inscription too long in proportion to the size of the area on which it has to be set. As the Paul II monument shows, this is an old difficulty with which those who carve inscriptions have always had to deal.

Fig. 189 shows an attractive Italian device for framing a short inscription, which is carved on a scroll purporting to be nailed to its architectural frame. The coat of arms and garland of flowers complete a most charming composition. Among the conventional ways of framing an inscription none is better than a wreath. A notable example is illustrated in Fig. 190, from the monument of Benozzo Federighi, which was the work of Luca della Robbia. This wreath is only one element in a large composition, but it is reproduced in

detail, because it indicates a suitable treatment for a simple wall tablet. It will be seen from Fig. 192 that Norman Shaw adopted this motive in his memorial tablet to Lady Margaret Ismay, which is cast in bronze. The large marble tablet designed by Mr. Crum Watson and illustrated in Fig. 191 is of interest as showing what may be described as the minimum of prominence for the inscription and the maximum of emphasis placed on the decorative accessories of the design. The double use of the *Chi-Rho* and the ingenious, rather Byzantine, treatment of the floral decoration into which the Cross form has been worked, combine to make a simple Christian symbolism too often neglected in such memorials.

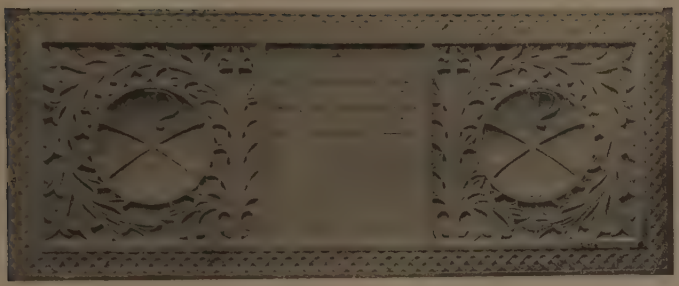


FIG. 191.—DONALD GRAHAM. ON EXTERNAL WALL OF RUINED CHURCH, LOGIE, NEAR STIRLING. WHITE MARBLE. 6FT. LONG.
W. Crum Watson.

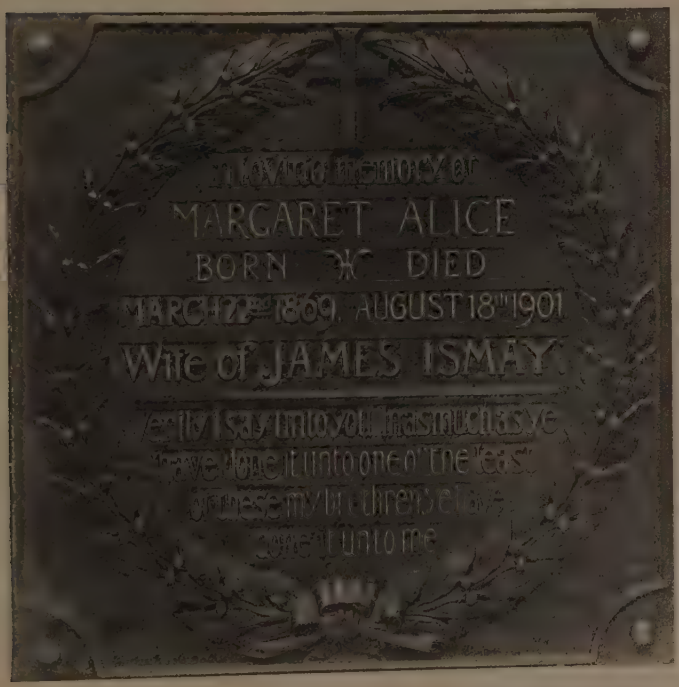


FIG. 192.—LADY MARGARET ISMAY. CAST BRONZE.
Norman Shaw. 1896.

CHAPTER XII

OUTDOOR MEMORIALS—MILITARY AND CIVIC

Group Memorials—Corps, Regiments and Public Schools—Need for Independent Monuments—The French Tradition—Walled Garden as Memorial

> No sound is breathed so potent to coerce
> And to conciliate, as their names who dare
> For that sweet motherland which gave them birth
> Nobly to do, nobly to die. *Their names,*
> *Graven on memorial columns, are a song*
> *Heard in the future.* TENNYSON.

THE monuments so far illustrated have been mainly in honour of individuals, or, if in memory of groups of people, they have not been much larger than are many individual memorials. The making of wall tablets in honour of a large number of men presents considerable difficulties of design. There is apt to be a marked disproportion between the inscribed space devoted to a long list of names and the sculptural or architectural elements which surround it. It is necessary to secure something more than a mere catalogue. After the present war it is certain that there will be many memorials to famous corps and regiments, on which, unhappily, the names

to be inscribed will amount to a thousand or more. For such a purpose a wall tablet in a cathedral would seem altogether inadequate. Something is required which stands on its own merits as a monument, instead of being merely a subsidiary feature attached to a building.

Two particularly good examples of independent memorials are illustrated in Figs. 193 and 194. In the case of the monument to the Old Boys of Haileybury College who fell in the South African War, Mr. Reginald Blomfield, R.A., has adopted the obelisk as a motive. It is set on a handsome sculptured pedestal which rests in turn on a stepped base surrounded by posts and chains. Its strong Roman flavour makes it appropriate in sentiment as well as bold and successful in design. The sixteen bronze plates on the obelisk itself are inscribed with the sixteen chief battles of the South African War. The winged heart below each group of four tablets is the school device, and the motto is *Sursum corda*. On the oval lettered panels of the base are the following inscriptions, composed by Dr. Montagu Butler, Master of Trinity College, Cambridge:

HAILEYBURIENSIBUS IN AFRICA PRO PATRIA MORTUIS
HAILEYBURIA FILIORUM MEMOR.

and

STA PUER ET REVOCANS QUOS ABSTULIT AFRICA FRATRES,
VIVERE PRO PATRIA DISCE MORIQUE TUA.

FIG. 193.—SOUTH AFRICAN WAR MEMORIAL. HAILEYBURY COLLEGE. PORTLAND STONE, WITH TABLETS, SWAGS AND WREATHS IN BRONZE.

Architect—Reginald Blomfield, R.A. 1904.

FIG. 194.—SOUTH AFRICAN MEMORIAL. R.A.M.C., ALDERSHOT. CORNISH GRANITE AND BRONZE.
Architect—Robert W. Schultz Weir. Sculptor—Sir William Goscombe John, R.A.

"O, if thou weep
Such courage and honour, beauty, care,
Be it for joy that those who sleep
Only thy joy could share."

WALTER DE LA MARE.

Both the record and the exhortation are set down with the terseness which is the soul of good epigraphy. The memorial to the officers and men of the Royal Army Medical Corps who fell in South Africa shows a more elaborate treatment of the obelisk idea. Mr. Schultz Weir was the architect responsible for the whole design. The bronze group represents an officer of the corps succouring a wounded soldier who is supported by a bearer. It was modelled by Sir William Goscombe John, R.A. The wing walls give opportunity for the display of sixteen cast bronze panels inscribed with the names of those who gave their lives for their country. In the result a large inscription space was provided without belittling the bold architectural lines of the composition. The construction is of grey Cornish granite with the group, panels, lettering and braziers in bronze, and the monument stands in the grounds of the R.A.M.C. Mess on the top of Gun Hill, Aldershot (Fig. 194).

A smaller obelisk monument of great charm has been set up in St. John's Wood to the memory of that fine artist, Onslow Ford, R.A., and is of a type very appropriate for a group memorial on a smaller scale. It was appropriately arranged that one of the chief elements in the composition should be a

figure by the sculptor himself, and one of the subsidiary figures from his Shelley monument at Oxford was chosen. Mr. John W. Simpson designed the memorial with which this statue is incorporated (Fig. 195), and on the back is a portrait medallion of Onslow Ford by Mr. A. C. Lucchesi.

The monument gains very much by the way it is placed on an island at the fork of roads forming a Y. Also it is fortunate that Mr. Simpson's grave classical design has not to compete with the classic of the makers of ordinary lamp posts: he was allowed to design lamp posts to complete the scheme.

Although the Florence Nightingale memorial (Figs. 196-7) is in honour of an individual and not of a group, the general conception of the design is full of suggestion for the treatment of a group memorial. It stands at the junction of five roads and is placed on the external face of the curved brick wall enclosing the garden of the Victoria Nursing Institution, Liverpool. Messrs. Willink and Thicknesse were therefore controlled in fixing the height of the stone rustication by the height of the existing wall, but they have so admirably managed the proportions that no impression of restriction is given. The materials used are Hopton Wood stone with Pentelicon marble for the central panel, modelled

FIG. 195.—ONSLOW FORD. GROVE END ROAD, ST. JOHN'S WOOD. 1902.

The figure by Onslow Ford himself. Architect—John W. Simpson.

FIG. 196.—FLORENCE NIGHTINGALE MONUMENT, LIVERPOOL.

FIG. 197.—DETAIL OF MONUMENT. HOPTON WOOD STONE AND WHITE MARBLE.

Architects—Willink and Thicknesse. Sculptor—C. J. Allen. 1913.

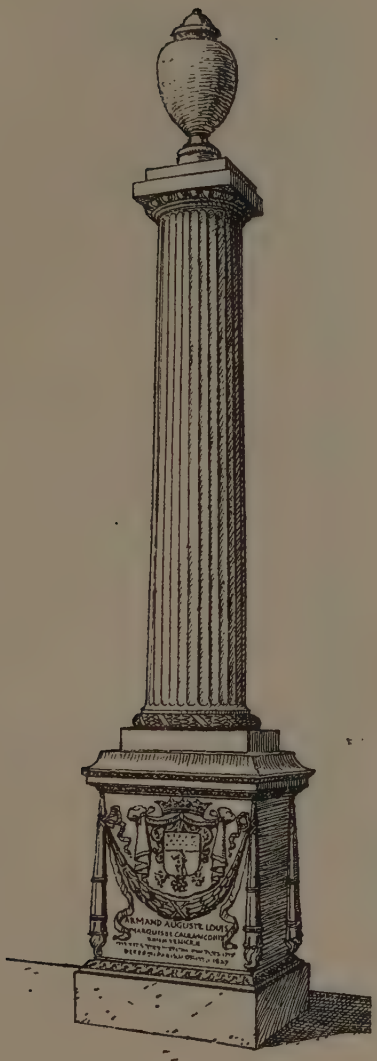
198.—SUCHET. CIMITIERE DE L'EST, PARIS. 25FT. HIGH. MARBLE AND GRANITE.
Architect—Visconti. Sculptor—David. 1829.

by Mr. C. J. Allen. It is easy to imagine that the general architectural scheme would not have been prejudiced if the whole of the wing walls had been used as a field for incised lettering. No stone is more suitable for such treatment than Hopton Wood, especially as incising does not show on it too clearly. On a point of style it is worth noting that the architects have achieved a spiritual fitness by their employment of Neo-Grec treatment—its grave sweetness seems to express intimately the character of Florence Nightingale. It is altogether a notable monument.

It will sometimes happen that, owing to the site proposed for a memorial, its treatment in a Gothic manner seems to be indicated. This was the case with the monument to the men of the Yorkshire Regiments who fell in the South African War (Fig. 199), set up within sight of York Minster. The late G. F. Bodley treated it in a characteristic manner, on the lines of a mediæval town cross. The tall panels on the sides are of Keswick slate, and are filled with hundreds of names incised in quite small letters.

The French architects who commemorated the heroes of the Napoleonic Wars showed a notable understanding of the dignity which should be the keynote of the monument to a great general. In Fig. 198 is illustrated a

FIG. 199.—SOUTH AFRICAN MEMORIAL TO MEN OF YORKSHIRE REGIMENTS AT YORK. KETTON STONE. KESWICK GREEN SLATE PANELS.
G. F. Bodley, R.A. 1905.



200.—DUC DE VICENCE.

Architect—Detailleur. Ornaments by Planlar. 1827.

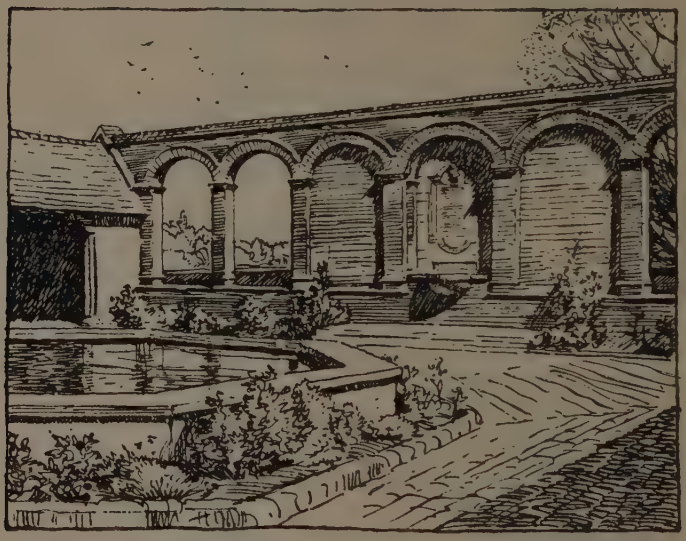
monument in the Cimitiere de l'Est, Paris. It stands about 25ft. high, is quadrangular on plan and consists of a single block of white marble rising from a granite base. The emblematic treatment is interesting. The Muse of History is tracing on a cannon the names of the places associated with Suchet's military successes. The bust is admirably disposed within the curve of a laurel garland hanging from reversed torches. The whole scheme is in that interesting translation of Greek motifs which was associated so intimately with the glories of Napoleon's Empire. Another typical French monument, a column surmounted by a vase, is shown in Fig. 200. It commemorates the Duc de Vicence, one of Napoleon's generals, and is to be seen in the same cemetery. White marble is again the material, and the base has the same decoration of garland and torch, enclosing in this case the coat of arms of the Duke. The height is about 14ft.

Although these monuments are to individuals, they are fruitful in suggestion for the treatment of group memorials. In the cemetery of Pere Lachaise there is one of the latter type which commemorates the victims of June, 1832 (Fig. 201). It stands about 20ft. high, and its simple architectural lines give it a truly monumental character.

201.—THE VICTIMS OF JUNE, 1832. PERE LACHAISE CEMETERY, PARIS.

Architect—H. Godde. Sculptor—Plantard. 1834-5.

An unusual and a good way of finding a place for the names of a large number of men is suggested by the memorial designed by Miss Jekyll and Mr. Thackeray Turner at Godalming (Fig. 202). It is in honour of J. G. Phillips, the



202.—POOL GARDEN AT GODALMING: THE MEMORIAL TO J. G. PHILLIPS.
Gertrude Jekyll and Thackeray Turner. 1913.

wireless operator, whose heroic death on the foundered *Titanic* was one of the victories of peace. A piece of land was laid out as a paved pool garden with a roofed cloister round three sides. On the fourth is a screen partly of open arcade and partly of solid

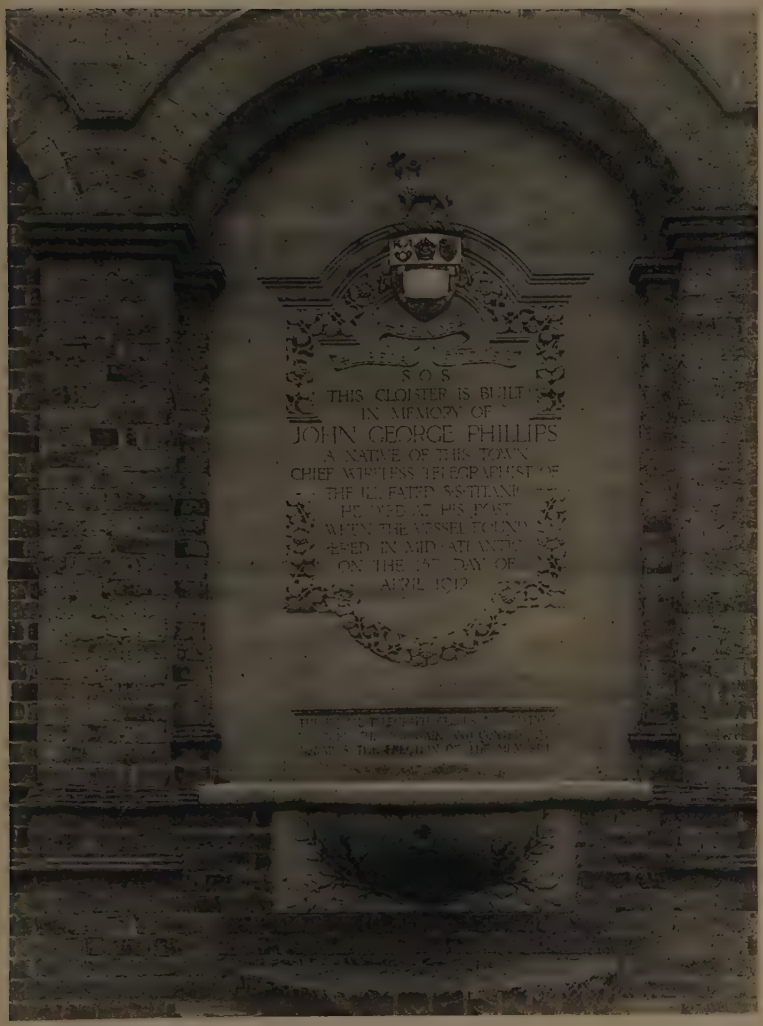

S O S
THIS CLOISTER IS BUILT
IN MEMORY OF
JOHN GEORGE PHILLIPS
A NATIVE OF THIS TOWN
CHIEF WIRELESS TELEGRAPHIST OF
THE ILL FATED S.S. TITANIC
HE DIED AT HIS POST
WHEN THE VESSEL FOUNDERED IN MID ATLANTIC
ON THE 15TH DAY OF
APRIL 1912

FIG. 203.—TABLET SET IN WALL OF THE JOHN GEORGE PHILLIPS MEMORIAL, GODALMING.
Thackeray Turner. 1913.

wall, in the middle of which is fixed the stone inscription panel shown in Fig. 203. Although in this case only one man is commemorated, the ample wall surfaces would have given space for a great number of names. Such a scheme would be especially valuable for a regimental memorial in a large town where public gardens are few. The space occupied need not be great. It is enough to provide a little oasis for bright flowers and a tinkling fountain. Resting on sheltered benches, folk can think of the men whose memorial is before them. This is surely better than to be jostled by passers-by before a statue in a busy open square.

CHAPTER XIII

OUTDOOR MEMORIALS IN CHURCHYARDS

Crosses, Crucifixes and Calvaries—Private Enclosures—Grave Slabs—Eighteenth Century Tombs—Painswick—Henley's Grave—Influence of the Greek Revival

> Their tomb an altar, memory for tears
> And praise for lamentation through the years.
> On such a monument comes no decay.
>
> SIMONIDES.

IT is natural that in memorials over graves in churchyards and cemeteries a definitely religious atmosphere shall often be expected to inform the design. Many who set up such monuments desire that the symbol of the faith shall be the outstanding feature; others will go further and desire a crucifix or a calvary in the place of a cross. The ordinary churchyard cross in white marble is peculiarly ugly, but the problem of making the form æsthetically pleasing is difficult. A plain severity is, in the main, a sound objective, but it can be applied with difficulty to the cross. The use of surface ornament is a great help, and that accounts, no doubt, for the just popularity of so-called Runic or Celtic

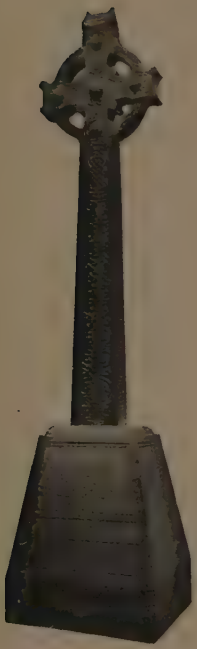


FIG. 204.—GRANITE CROSS AT DARLINGTON. *John Malcolm.* 1903.

FIG. 205.—STONE CROSS AT ORONSAY. LATE FIFTEENTH CENTURY.

FIG. 206.—STONE CROSS. *Designed by J. H. M. Bonnor.*

types, of which the early art of Ireland provides many examples.

In Fig. 205 is shown the magnificent fifteenth century cross at Oronsay. The circles of ornament covering the shaft are particularly beautiful. It will be noticed that this memorial is rather crucifix than cross, for the Sacred Figure is carved upon it, in somewhat high relief. Fig. 204 shows a modern memorial cross based on a still more typical example, in which the cross is associated with the circle, emblematic of eternity, and is studded with five prominent bosses.

Fig. 206 is a modern cross designed by Mr. J. H. M. Bonnor. This is worthy of note, because the design is personal and original, despite the fact that it makes use of traditional motifs.

In Fig. 208 is shown a cross at Raith designed by Sir Robert Lorimer. The general form to some extent suggests Celtic examples, but the detail follows the lines of primitive Gothic work.

The cross shown in Fig. 209, designed by Mr. Bonnor, is carved in Cornish granite of a very coarse grain. There was, wisely, no attempt at any delicacy of detail : the material was allowed to dictate the treatment. This shows in interesting fashion the influence on design of the nature of materials. The cross

shown in Fig. 207 definitely follows mediæval French precedent in the treatment of its detail. The spandrel pieces formed by the junction of the cross with the circle are filled with little open panels of tracery. The twisted treatment of the tall shaft is very effective.

When we pass from Celtic to mediæval types it is noticeable that the actual cross form usually plays a comparatively small part in the general design, which is often based on a small tabernacle-like treatment of the head, with emphasis on a tall shaft and widespreading base. This is seen in the memorial designed by Mr. Blow and Mr. Billerey for the burial enclosure of the Wyndham family in East Knoyle Churchyard (Fig. 210). A noticeable feature of this scheme is the use (suggested by the late Mr. George Wyndham) of the surrounding wall for memorial slabs to the individuals commemorated. The illustration shows three such tablets, only one of which has so far been carved with its proper coat of arms. The idea is an admirable one and worthy of general adoption, either for a family enclosure in a churchyard or cemetery, or for the treatment of a private burial ground.

In Fig. 211 is illustrated a fine crucifix erected in Babbacombe Churchyard to the memory of the Reverend John Hewett, from the design of Mr. Edmund H. Sedding. The

FIG. 207.—DOULTING STONE, CHELYNCH BED.
W. J. Parker. 1908.

FIG. 209.—CORNISH GRANITE.
J. H. M. Bonnor.

FIG. 208.—GRANITE CROSS IN PRIVATE BURYING GROUND AT RAITH, SCOTLAND. HEIGHT 14FT.
Sir Robert Lorimer. 1900.

FIG. 210.—WYNDHAM ENCLOSURE. EAST KNOYLE CHURCHYARD.
Detmar Blow and Fernand Billerey.

211.—MEMORIAL TO REV. JOHN HEWETT. BABBACOMBE CHURCHYARD. PORTLAND STONE. 22FT. HIGH.
Edmund H. Sedding. 1913.

evangelistic symbols are used to adorn the arms of the cross.

The notable feature of the monument shown in Fig. 212 is not so much the admirable treatment of the calvary, with its attendant figures supported on well designed brackets, as the dignity which is given to the whole scheme by the way the base is piled up. Mr. G. Gilbert Scott has contrived to give to this design an authentic mediæval flavour without basing it exactly on a historical example. On page 407 is shown a series of stones which do not follow the form of the cross, but have that emblem carved on the face of a rectangular slab. In Fig. 213 good use is made of delicate surface ornament, and Mr. Schultz Weir's little relief (Fig. 214) representing an archaic ship owes something of its feeling to old Celtic examples. Fig. 215 shows a modern representation of an old stone, in which the form of the cross is emphasised by four piercings. Similar in shape, but with the cross indicated only by lightly incised lines, is the example illustrated in Fig. 216. A touch of variety is given by the four roundels of floral decoration associated with the arms of the cross.

For the design of flat grave slabs there are ample precedents in the large number of mediæval examples which remain. Endless

FARNHAM SCHOOL OF ART

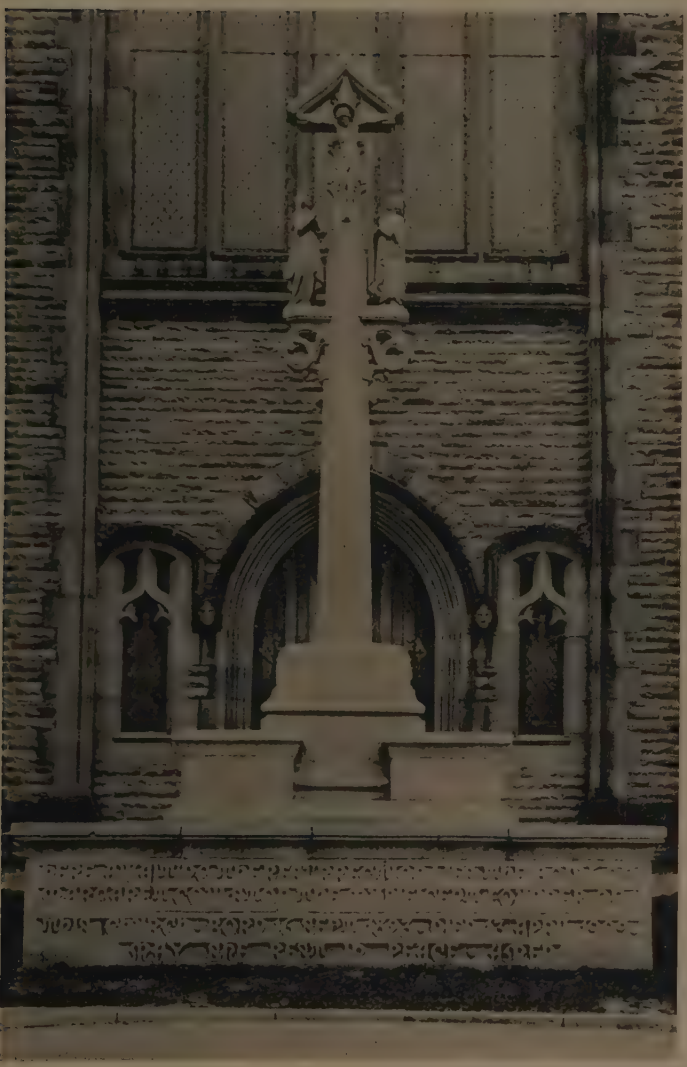


FIG. 212.—MARGARET COULSTON. ST. JOSEPH'S, SKERTON, LANCASHIRE. BRAMLEY FALL STONE.
Architect—G. Gilbert Scott. 1909.

FIG. 213.—HOPTON WOOD STONE.
Robert Watson. 1909.

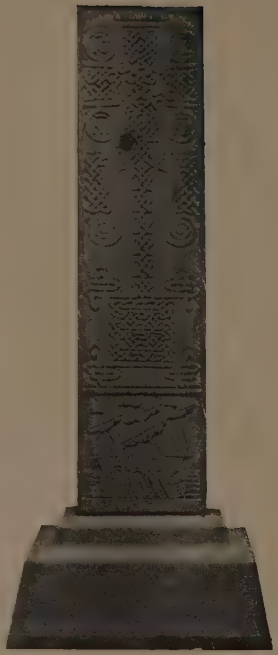


FIG. 214.—BRAMLEY FALL STONE.
R. W. Schultz Weir. 1891.

FIG. 215.—DOULTING STONE. COARSE BED.
L. A. Turner. 1896.

FIG. 216.—BRAMLEY FALL STONE.
R. W. Schultz Weir. 1901.

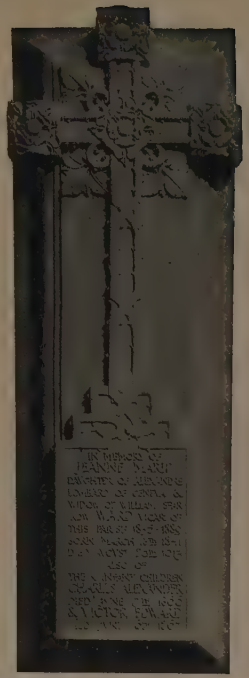


FIG. 217.—AT IVER CHURCH, BUCKS. HOPTON WOOD STONE. *W. H. Ward.* 1914.

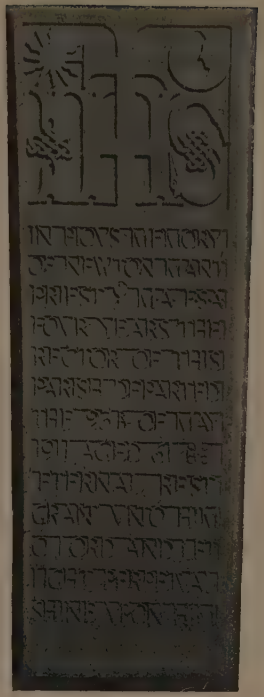


FIG. 218.—AT HENDON. HOPTON WOOD STONE. *Adapted from Old Irish Tombstone.* 1911.

FIG. 219.—AT READING. HOPTON WOOD STONE, INLAID WITH LEAD. *George Jack.* 1900.

variety is possible in the treatment of the long cross which is commonly employed for decoration. There is a modern note in the treatment of the example shown in Fig. 217, in which the cross and particularly the arms of it are emphasised by their projection from the main level of the slab. The much slighter relief of the slab shown in Fig. 218 is in closer accord with ancient practice. A more definitely modern character is seen in the slab designed by Mr. George Jack (Fig. 219). The trailing pattern of roses is carved in a naturalistic fashion, and the Roman lettering of the inscription is well and simply set out.

The country of the Cotswolds is particularly rich in graveyard memorials of the eighteenth century, which cannot be better studied than at Painswick, Shipton-under-Wychwood, Burford and Boxwell. Unfortunately limits of space prevent illustration of examples from all these places, but in Figs. 220 to 222 and 224 to 227 are shown a few of the types to be seen in Painswick churchyard. They are the more impressive by reason of their large number, the close proximity of examples showing quite different treatment, and, best of all, the absence of a great number of modern inventions in white marble, to compete with them. It has been suggested that most of the tombs were made by one John Bryan, a carver who

was born at Painswick in 1716 and lived until 1787. This theory, however, cannot be accepted, because the work varies greatly in character. Part of it is extremely refined and delicate, but some is coarsely and ignorantly carved. It is also obvious that he did only some of the work, because the series of tombs now illustrated begins in 1658, and one at least was made as late as 1798. There is, moreover, the difficulty of determining when a particular tomb was set up, because most of them commemorate several members of a family. Under the illustrations, therefore, have been given the first and last of the dates carved on each tomb. There was evidently a tradition in each family as to the type of tomb to be employed. Fig. 220 shows a series of five tombs in memory of five members of the Poole family, all of "table," or, as generally but less accurately called, "altar" type. Four of them are decorated with a pair of consoles at each end. The middle one is the earliest, *i.e.*, 1658, and the right hand tomb the latest, *i.e.*, 1798. The power of the continuing tradition of the stone-mason is well shown by the general similarity in treatment between these two, which are separated by a hundred and forty years.

The monument to Gyles Smith (Fig. 221), dated 1707, is one of the few in memory of a

FIG. 220.—A TYPICAL GROUP OF TABLE TOMBS IN MEMORY OF MEMBERS OF THE POOLE FAMILY. PAINSWICK, GLOUCESTERSHIRE. 1658-1798.

FARNHAM SCHOOL OF ART

FIG. 221.—GYLES SMITH. PAINSWICK. 1707.

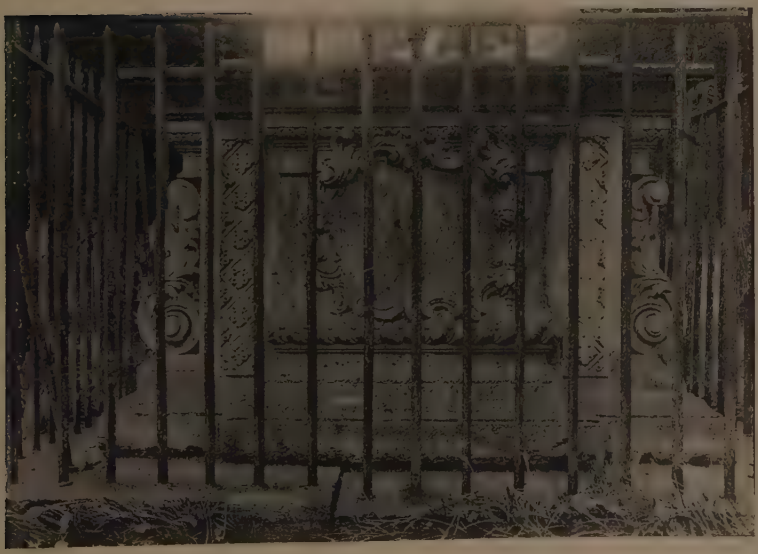


FIG. 222.—FOUR PALLINGS. PAINSWICK. 1754-1762.

single individual. It follows the prevailing type with its console ends, but has an additional charm by reason of the wreath of flowers which surrounds the inscribed oval.

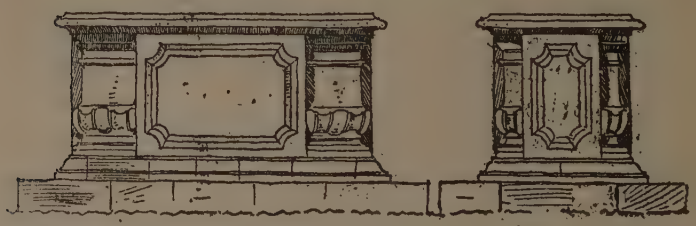
Four of the Palling family, parents and two children, are buried beneath a monument shown in Fig. 222, the trusses of which are very delicately carved. In this case the range of possible date only varies between 1754 and 1762.

The tomb of the Lovedays (Fig. 225) was almost certainly set up after the death, in 1750, of John Loveday. The treatment employed for the corners is very common in eighteenth century work, but is seen as early as the Villiers tomb in Westminster Abbey (frontispiece). The cherubs' heads are very well carved. This tomb is in the same railed enclosure with the tall monument of the same family seen in Fig. 227.

Painswick shows a larger proportion than most eighteenth century churchyards of the tall and narrow type of monument shown in Figs. 224 and 226. It is probable that the example of Fig. 224 was set up on the death, in 1774, of Elizabeth, the wife of John Moseley, Vicar of Painswick. The latter survived until 1794, which seems too late for this attractive design. An interesting variation on the same theme is the tall circular monument with four carved trusses in memory of nine members of

the Gardner family (Fig. 226). It bears inscriptions so late as 1840, but it was probably put up on the death of Ann Gardner, who died in 1765. Another variant of the same motif, with very interesting and delicate carved detail, is the monument to three of the Lovedays, the earliest of whom died in 1757 (Fig. 227). There is little doubt about the date of this tomb, viz. 1757, as the next of the family lived until 1805, a quite unlikely year for such scholarly treatment. All these tombs are of the local Painswick stone.

In Fig. 228 is shown a delightful group of three eighteenth century table tombs in the churchyard of Boxwell, Wotton-under-Edge, Gloucestershire. They are marked by the same general characteristics as those at Painswick, and show how widespread in the Cotswold district was a sound tradition of tomb making. In the same manner, but more soberly treated, is the Yorkshire eighteenth century tomb shown in Fig. 223.



223.—SIDE AND END ELEVATIONS OF A TOMB IN YORKSHIRE.

FIG. 224.—JOHN AND ELIZABETH MOSELEY. 1774-1794.

FIG. 225.—JOHN AND ESTHER LOVEDAY. PAINSWICK. 1750-1798.

FIG. 226.—NINE GARDNERS. PAINSWICK. 1765-1840.

FIG. 227.—THREE LOVEDAYS. PAINSWICK. 1757-1838.

FIG. 228.—TABLE TOMBS IN THE CHURCHYARD, BOXWELL, GLOUCESTERSHIRE. EIGHTEENTH CENTURY.

Figs. 230 to 232 show the upper parts of three very typical eighteenth century gravestones, all admirable in their way. The stone at St. Nicholas, Deptford, need not be taken as an absolute working example in respect of the heraldic treatment, for the shield is of an ugly shape and the mantling is not properly related to the helm. Nevertheless, the decorative effect is good. The stone in West Wickham churchyard, Kent, shows a

229.—TOMBSTONE WITH ARMS OF SADDLERS' COMPANY. EIGHTEENTH CENTURY.

pretty treatment of a cherub's head with a slender festoon of flowers (Fig. 231). In the example from South Hayling less prominence is given to the cherub motif and more to the festoon of flowers, which is carved in a very naturalistic way (Fig. 230).

Another good example of heraldic treatment is to be seen in the tombstone bearing the arms of the Worshipful Company of Saddlers (Fig. 229).

Among modern examples of tombstones of this general form, attention may be drawn to the three which appear on page 429. Fig. 233 shows an interesting treatment, somewhat Romanesque in character, which is made the more attractive by the raised interlaced pattern on the two shafts. Fig. 234 shows a simple exercise in eighteenth century treatment, and Fig. 235 an attractive scheme with a pair of kneeling angels supporting a wreath.

There is much to be said for making a stone perfectly plain except for simply shaping the head. In that case it is essential that the lettering shall be well done, as on the example of Fig. 236.

The tombstone set up in the remote churchyard of Hatley-Cockayne to the memory of W. E. Henley is interesting for several reasons (Figs. 237 and 238). On the death of his little daughter, a headstone for her grave was designed

FIG. 230.—AT SOUTH HAYLING. 1809.

FIG. 231.—AT WEST WICKHAM. C. 1730.

FIG. 232.—AT ST. NICHOLAS', DEPTFORD. 1758.

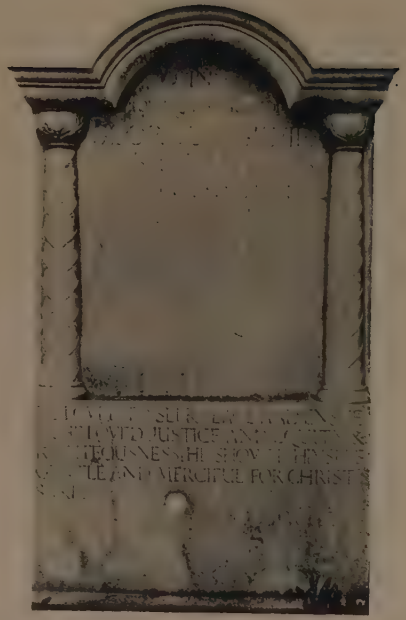


FIG. 233.—AT BROUGHTY FERRY. PORTLAND STONE.
Eric Gill. 1912.

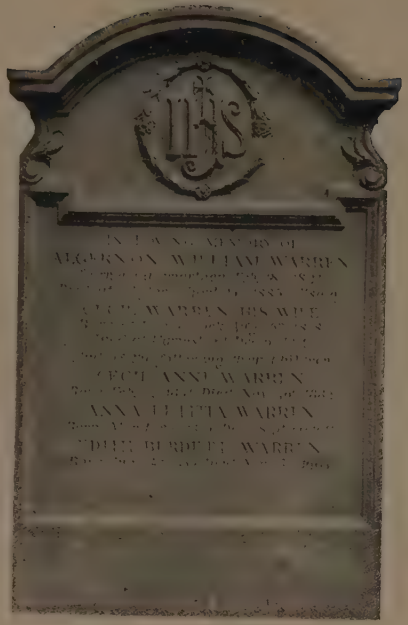


FIG. 234.—AT ARNO'S VALE CEMETERY, BRISTOL. PORTLAND (WHITBED) STONE.
Edward Warren. 1911.

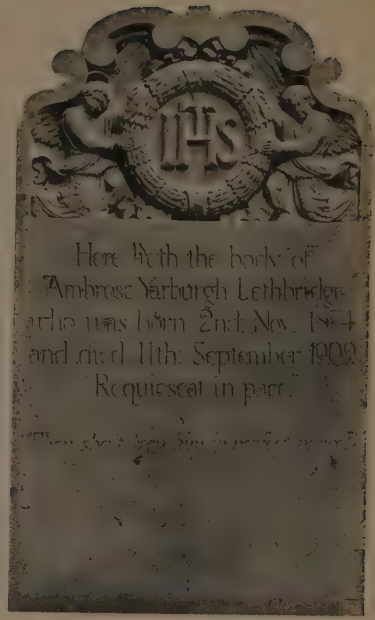
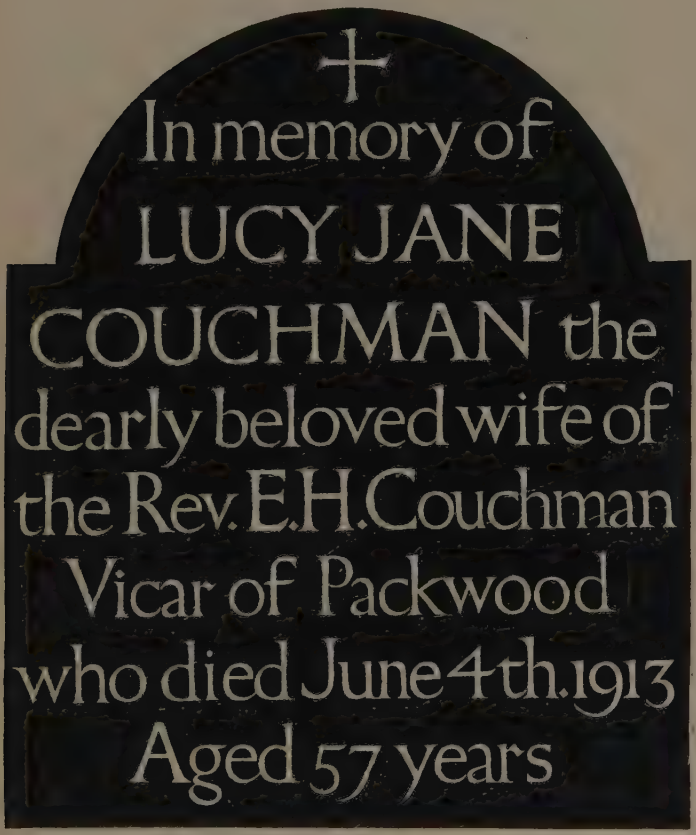


FIG. 235.—OF HOPTON WOOD STONE.
Carved by L. Turner.



236.—GRAVESTONE. PACKWOOD CHURCH, WARWICKSHIRE.
IN PORTLAND STONE. LETTERS INCISED.
18IN. BY 22IN.
Eric Gill and H. J. Cribb. 1913.

by the late Onslow Ford. It is beautiful in detail, but somewhat lacking in monumental character. When Henley himself died in the year 1903, the task of designing a memorial fell to Mr. John W. Simpson. Father and daughter were buried in the same grave. The obvious course was to set the existing stone at the foot of the grave and to design a larger one for the head. Instead of that, Mr. Simpson hit upon the happy idea of treating the smaller stone as though it were in some sort a jewel and incorporating it in a larger one, a very happy emblem of the reunion which death had brought to father and daughter. The older stone is of white marble, and its later setting is of lower Whitbed Portland Stone. The little girl was the darling offspring of a late marriage, and how she abode in the poet's memory is beautifully expressed in the lines written shortly before his own death. They might very appropriately have been carved on this memorial.

> And none (God wot !) can understand
> How I regret, and yearn, and pine
> For just one contact with a little hand
> That, being as dead to me, yet speaks
> And cherishes and beguiles
> So many long and weary miles,
> So many longer and wearier weeks—
> Or is it years ?—away.

Among churchyard memorials conceived in the Gothic spirit particular attention may

FIGS. 237-8.—BACK AND FRONT VIEWS OF GRAVESTONE TO W. E. HENLEY AND HIS DAUGHTER. MARBLE, PORTLAND STONE AND BRONZE.
Onslow Ford and John W. Simpson. 1903.

FIG. 239.—MONUMENT ON GRAVE OF EARL GROSVENOR. ECCLESTON CHURCHYARD. CAST BRONZE.
Architects—Delmar Blow and Fernand Billerey. Sculptor—E. Madeline.

be drawn to the beautiful and unusual monument designed by Mr. Detmar Blow for the grave of the late Earl Grosvenor in the churchyard at Eccleston (Fig. 239). It is wholly of bronze, and the three figures represent Edward I, St. George and St. Hugh, the name saints of the boy. The inscription on the top of the rail is :

> Four corners to my bed,
> Four angels round my head,
> One to watch, and two to pray,
> And one to bear my soul away.

The most modest form of grave memorial is the long board supported on two posts, such as is shown in Fig. 240, which was so commonly set up in the eighteenth century. Many have survived, and probably a century is as long as most of us deserve to be remembered.

240.—GRAVE BOARD. WING, BUCKINGHAMSHIRE. 1797.

It is difficult to arrive at anything in the nature of invention in the design of a churchyard monument, but there is much that is fresh in Mr. J. Starkie Gardner's design for the head piece to a grave shown in Fig. 241. This interesting composition is cast in bronze.

Box-form or table-form tombs in graveyards have somewhat gone out of fashion during the last few decades, but there is a tendency to employ them again, and a good example designed by Mr. Lynn Jenkins is illustrated in Fig. 242.

The monuments of the Greek revival at the end of the eighteenth century, and of its development during the French Empire, fill a definite place. The examples illustrated in Figs. 243 to 245 show the vitality of the Greek tradition in France at the beginning of the nineteenth century. They have been redrawn from illustrations in Normand's *Monumens Funéraires*, and will be of particular interest at this time, when Neo-Grec motives of design are growing increasingly popular. Especially is it true that this style seems peculiarly appropriate for military memorials, for it lends itself more to the display of warlike emblems than do the earlier phases of the Renaissance. The monument to General Andréossy shown in Fig. 243 is a good example of the clever

FIG. 241.—BRONZE GRAVE MONUMENT. ETON CEMETERY.
J. Starkie Gardner.

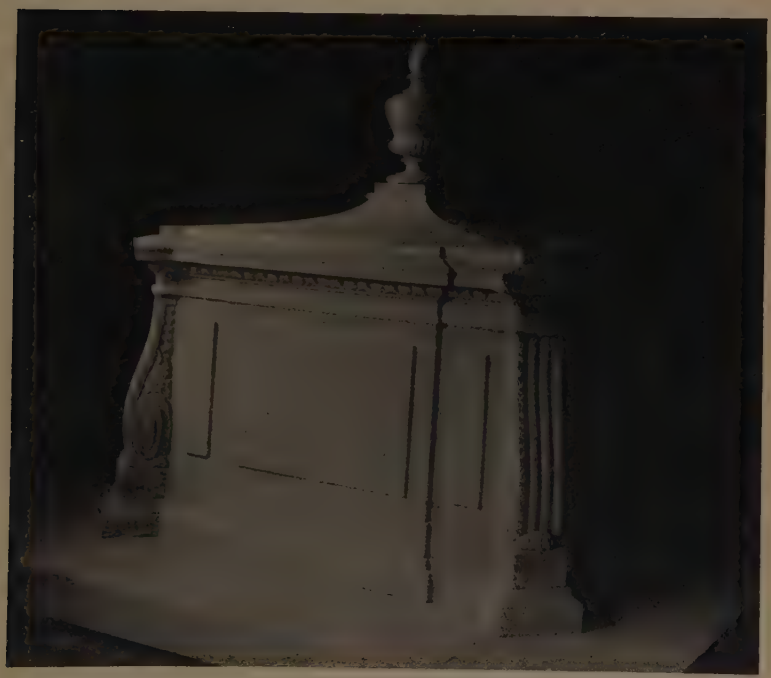
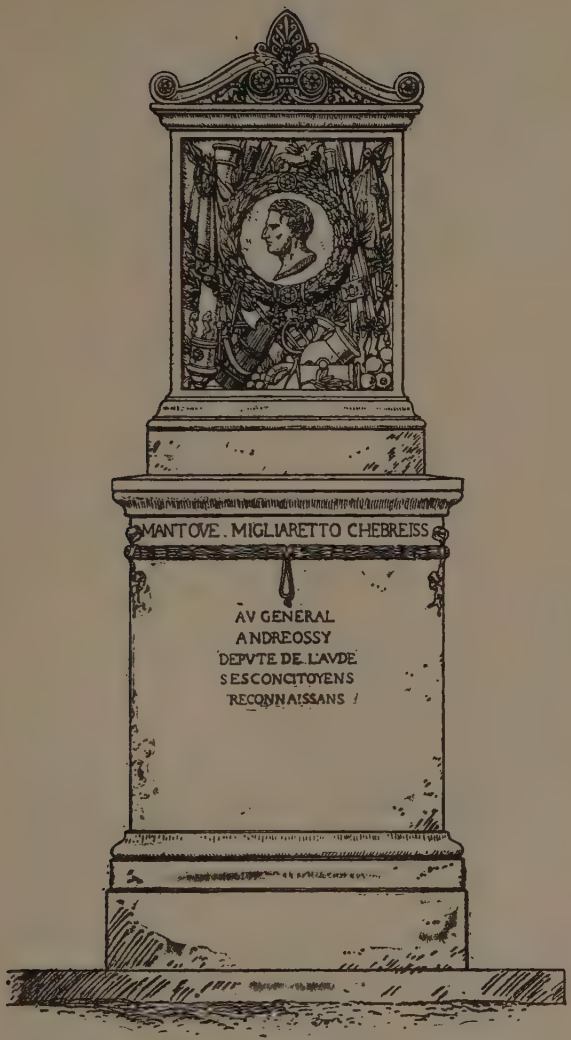
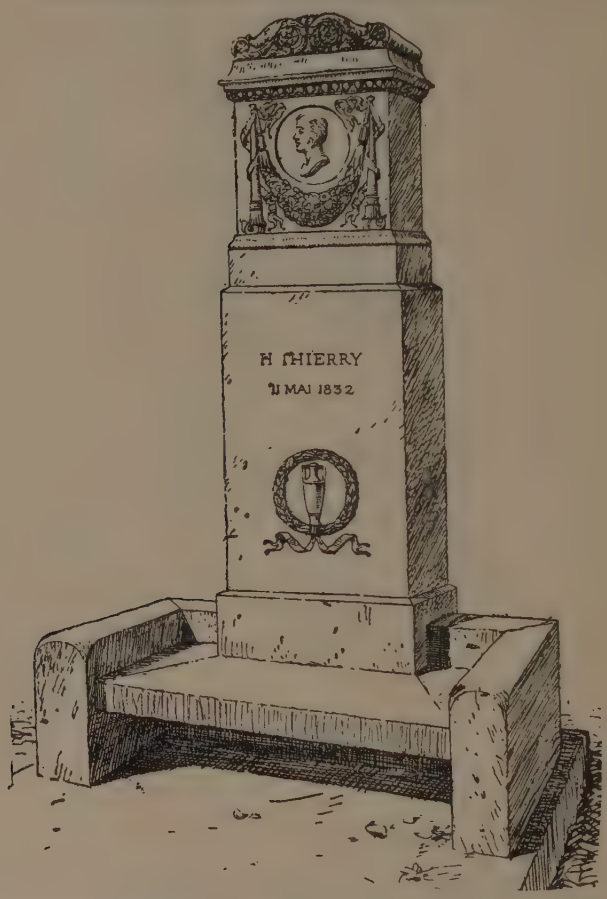


FIG. 242.—TOMB OF ALFRED ABRAHAMS. CEMETERY, WILLESDEN.
F. Lynn Jenkins

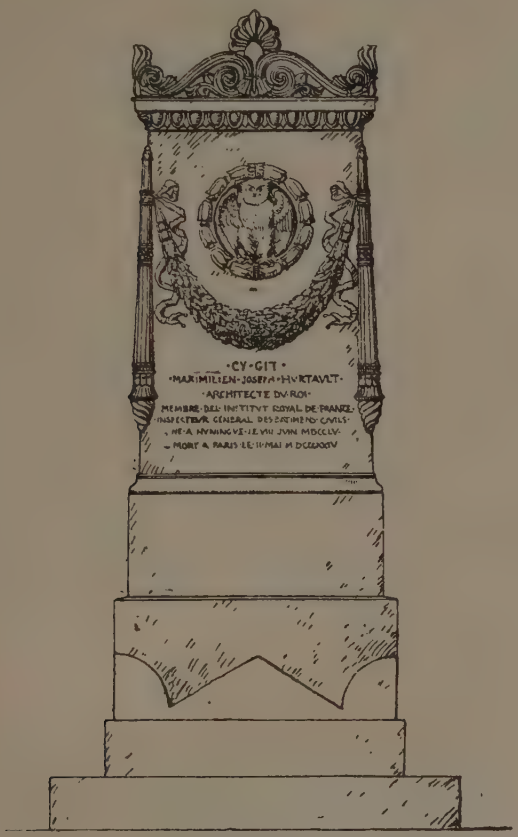


243.—GENERAL ANDREOSSY.
Architect—Debret. Sculptor—David d'Angers. C. 1830.



244.—H. THIERRY. CIMITIERE DU SUD, PARIS. 1832.

way in which French architects of the first half of the nineteenth century set military portraits in a frame of emblems. The total height is about 10ft. (Fig. 243). These Paris



245.—M. J. HURTAULT. CIMITIERE DE L'EST, PARIS. WHITE MARBLE.
M. J. Hurtault. C. 1820.

cemetery monuments rarely served any purpose save that of marking a grave, but the example illustrated in Fig. 244, to the memory of H. Thierry, in the Cimitiere du Sud, shows a

seat built round the base. The monument shown in Fig. 245 is another variation of the common theme of garland and reversed torches. It presents an added interest, because it is over the grave of a well known architect of those days, and was designed by himself in a moment of "intelligent anticipation of events before they occur."

Among English memorials designed in a similar classical spirit a good example is the monument to William J. Plaistowe, designed by Messrs. Atkinson and Alexander. It is about 10ft. high and 4ft. square on plan, built of Roman marble, which is a warm yellow white, with ornaments in cast bronze. Its general outline is shown by a sketch in Fig. 249 and the details in Fig. 248. The panel in relief, representing the Resurrection, is well modelled, and the architectural detail of the frieze is conceived in a scholarly fashion. It is pleasant to recognise that the architects have not hesitated to import into this design a modern note which indicates its provenance. The "Empire" monuments are suggestive, but should not be taken as models for exact imitation. It is possible to get tired of the endlessly repeated garland and torch.

The influence on architectural students of the Greek revival cannot be better shown than by the unexecuted designs reproduced in

FIG. 246.—FRIEZE.

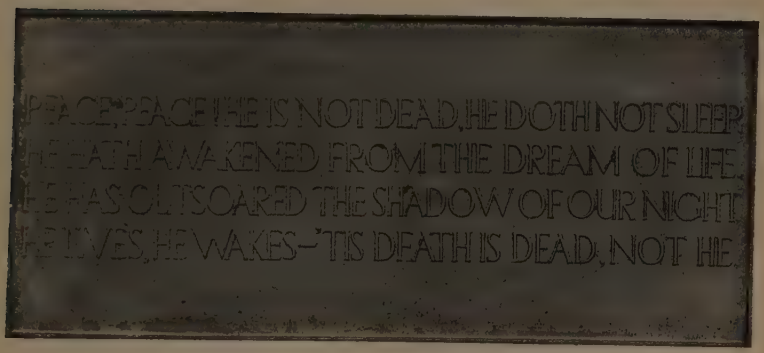
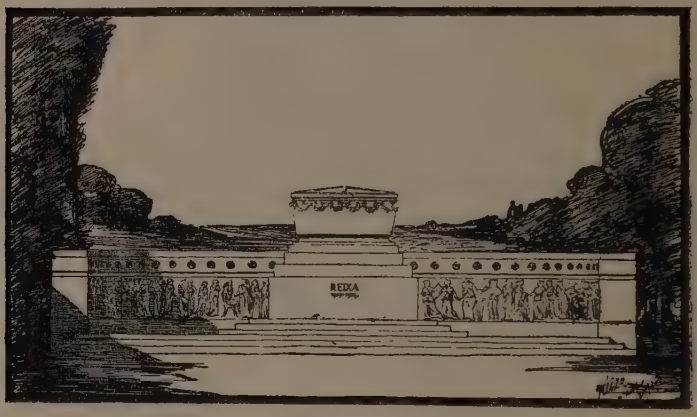

PEACE, PEACE! HE IS NOT DEAD, HE DOTH NOT SLEEP
HE HATH AWAKENED FROM THE DREAM OF LIFE.
HE HAS OUTSOARED THE SHADOW OF OUR NIGHT
HE LIVES, HE WAKES—'TIS DEATH IS DEAD, NOT HE.

FIG. 247.—INSCRIPTION PLATE.

FIG. 248.—PANEL OF THE RESURRECTION. BRONZE DETAILS ON PLAISTOWE MONUMENT. HANWELL CEMETERY.
Architects—Atkinson and Alexander.

2.19.—MONUMENT TO WILLIAM J. PLAISTOWE, IN HANWELL CEMETERY. ROMAN MARBLE, WITH BRONZE ORNAMENTS.
Architects—Atkinson and Alexander.

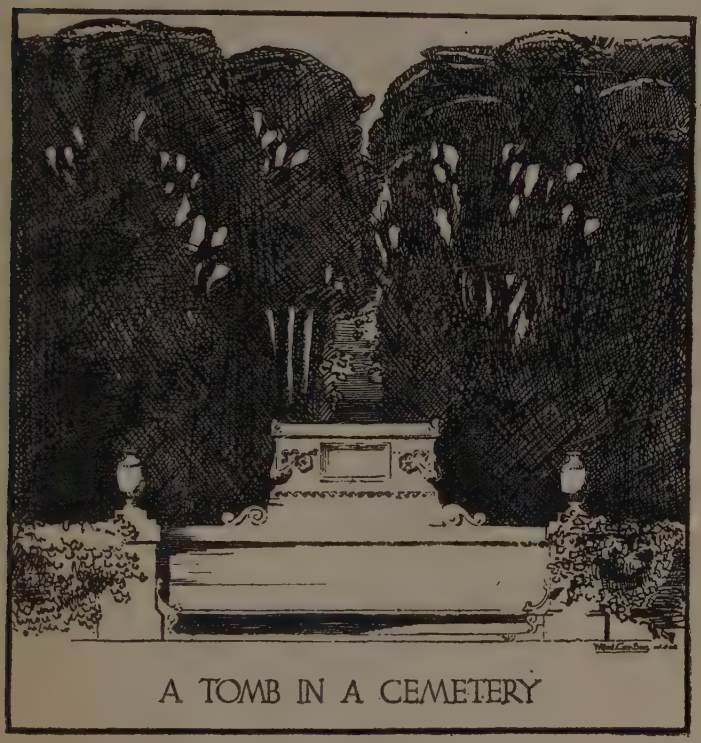
Figs. 250 to 252. These were the work, during 1914, of third year men at the Architectural Association Schools. They show how



250.—DESIGN BY F. REIXA.

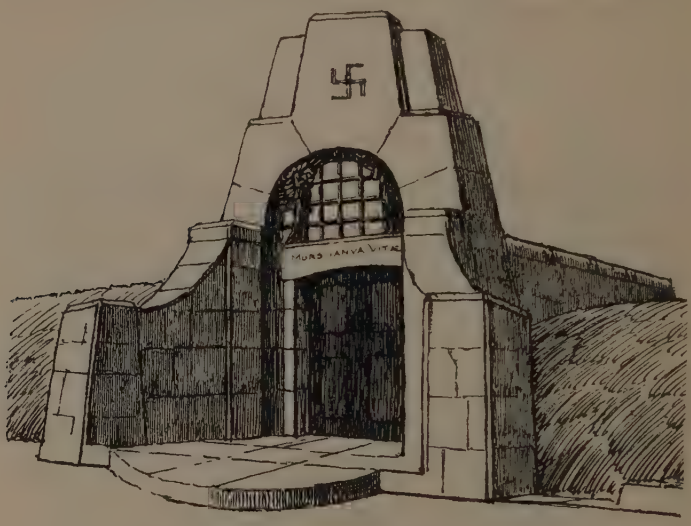
251.—DESIGN BY F. P. M. WOODHOUSE.

strong has been the reaction in favour of an austere type of monumental design, and are an augury showing that the younger designers



252.—DESIGN BY WILFRID C. VON BERG.

of to-day are setting their faces towards an ideal of Greek simplicity. This is bound to affect the larger monuments of the immediate future.



253.—ENTRANCE TO APPERLY VAULT, RODBOROUGH CHURCHYARD.
P. Morley Horder.

There is one type of churchyard memorial which remains to be mentioned, *i.e.*, the entrance to a vault. In Fig. 253 is shown a strong design by Mr. P. Morley Horder, the character of which was suggested by its site.

The vault is entered through an iron doorway set in the bank. From the pathway an interesting view of the old churchyard above is obtained through the open arch. The tomb is built of local stone, and shows a simple and dignified solution of what is generally a difficult problem.

CHAPTER XIV

TABLETS FOR HISTORICAL BUILDINGS

Commemorative Work of the London County Council—The Homes of Famous Men—Tablets of Various Materials

BEFORE leaving the subject of memorials, some reference must be made to the growing activity of English public authorities in marking the

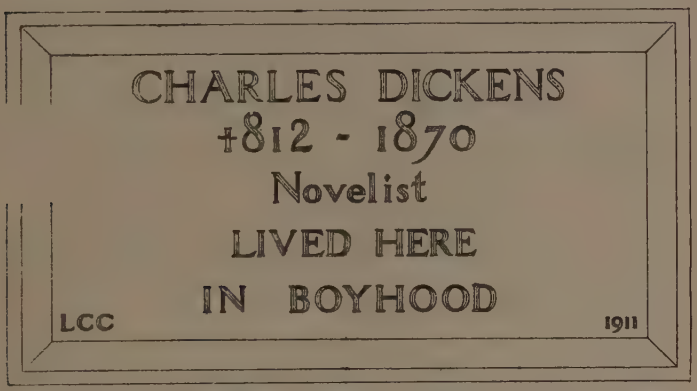
254. THE ADAMS. ENCAUSTIC TILE. BLUE AND WHITE. 19IN. DIAMETER. 4, ADELPHI TERRACE, W.C.
London County Council. 1914.

homes of famous men. The London County Council has done well in this direction. In the older parts of London there is hardly a street where a tablet does not record some man of whom London is rightly proud. The Council varies the form of tablet, both in design and

255.—ISAAC NEWTON. ENCAUSTIC TILE. BLUE AND WHITE. 19IN. DIAMETER. 87, JERMYN STREET, W.
London County Council. 1914.

in material. The majority of them are of blue and white, or chocolate and white, encaustic ware. In Figs. 254 and 255 are shown two varieties of a plaque with wreath design, commemorating Robert and James Adam and

Isaac Newton. The home of Charles Dickens in his boyhood is marked by a simple rectangular tablet of Hopton Wood stone, with incised lettering. Metal is sometimes employed. A particularly good pattern is that used to commemorate the residence of Cardinal Manning in Westminster, near the Roman Catholic Cathedral (Fig. 257). The material is



256.—CHARLES DICKENS. HOPTON WOOD STONE. INCISED LETTERING. 2FT. 4½IN. BY 1FT. 4IN. 13, JOHNSTON STREET, SOMERS TOWN.
London County Council. 1911.

lead, which takes no harm from any stress of weather. It must be confessed that in London it tends to turn black instead of taking on the beautiful silvery patina which comes to it in clean country airs. In the matter of colour, however, it does no worse than bronze, which is also employed by the Council. Of bronze is

the tablet shown in Fig. 258, which marks the residence at one period of his life of Alfred Lord Tennyson at 225, Hampstead Road.

One feature all these tablets have in common—the lettering is good, varied in treatment, of course, with the different materials, but in all cases soberly set out.

* * * *

This review of memorial design during the last five centuries must now be closed.

257.—CARDINAL MANNING. CAST LEAD. 1FT. 9IN. BY 1FT. 6IN. JUNCTION OF CARLISLE PLACE AND FRANCIS STREET, S.W.
London County Council. 1913.

258.—LORD TENNYSON. CAST BRONZE, 2FT. BY 1FT. 6½IN.
225, HAMPSTEAD ROAD, N.W.
London County Council. 1914.

To those who have devoted much attention to this large and diverse subject, it may well appear that I have sketched it all too lightly, but, as it is, the book has grown to larger dimensions than I had intended. As is shown by the short bibliography printed on page 457, the literature on the subject is

very scanty, and there is no book in which any general survey of memorial design has been attempted. I could attempt no more than to deal with some of the more important factors which govern success in this difficult and little understood branch of design. It is fair to hope that the examples illustrated, both old and new, may be useful in focussing the ideas both of designers and of those who are setting up memorials.

Or let my path
Lead to that younger Pile, whose sky-like dome
Hath typified by reach of daring art
Infinity's embrace; whose guardian crest,
The silent Cross, among the stars shall spread
As now, when She hath also seen her breast
Filled with mementos, satiate with its part
Of grateful England's overflowing Dead.

—WORDSWORTH, on St. Paul's.

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Useful as showing treatment of crosses, etc., on mediæval tomb slabs.

DAS ORNAMENTWERK DES DANIEL MAROT. Wasmuth, Berlin, 1892.

Shows several monument designs by Marot of about 1700. The larger ones are much in the manner of James Gibbs, but with French freedom and richness.

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These four articles contain useful photographs of some tombs and tablets by this sculptor, and of others incorrectly attributed to him. The accuracy of the text may be judged by this extract: "Stone's notoriety as a sculptor naturally led his compeers to emulate his example and style. Roubillac, *immediately succeeding* him, produced some very excellent work. . . ." Stone died in 1647: Roubillac came to England in 1732—eighty-five years later. It is necessary only to compare the Holles monument by Stone with the Nightingale monument by Roubillac, both in Westminster Abbey, to see whether the latter "emulated Stone's example and style."

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